

SORTING OUT THE MIRKARIMI MESS

The politics and the process. How DV advocates respond. And a Latina feminist perspective P4

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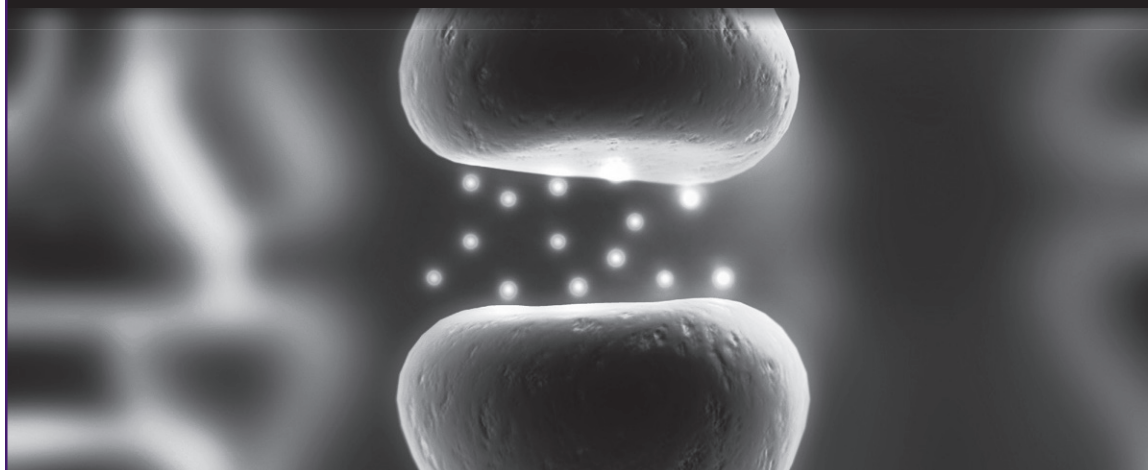
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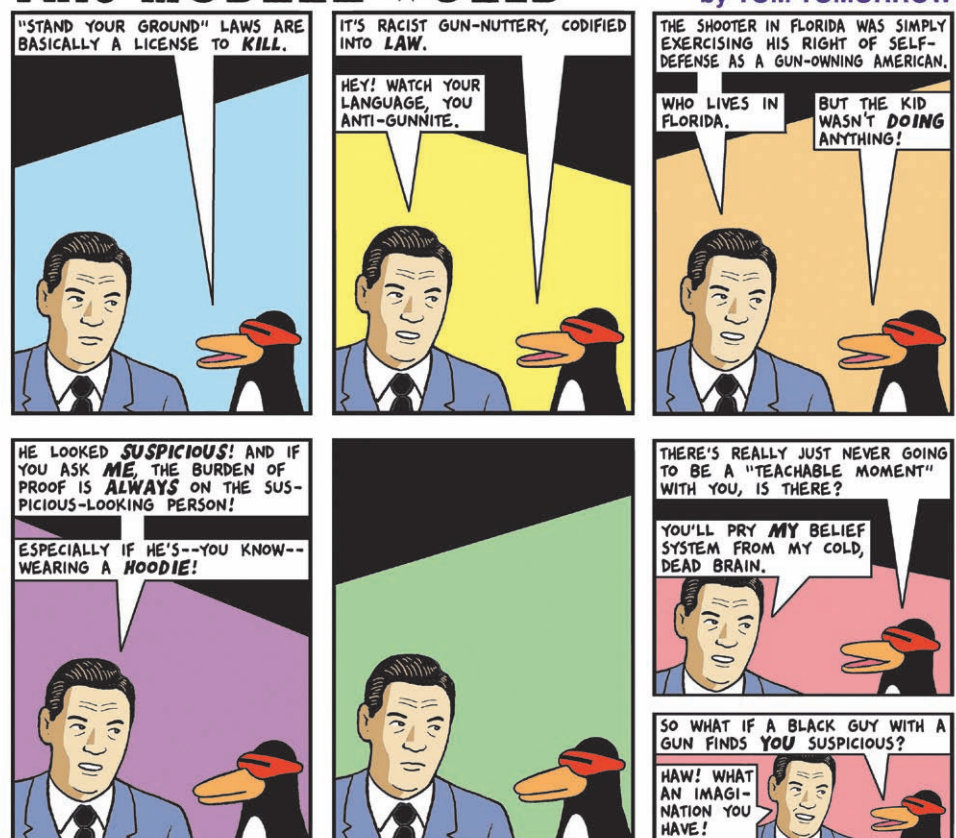
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THIS MODERN WORLD

by TOM TOMORROW

DOMESTIC VIOLENCE:
A LATINA FEMINIST PERSPECTIVE

BY MYRNA MELGAR

Eliana Lopez is my friend. I have asked for her permission to put into words, in English, some observations, thoughts and insights reached during our many conversations these past few weeks about her experience with San Francisco's response to the allegation of domestic violence by her husband, Sheriff Ross Mirkarimi. We hope this will lead to a teachable moment for law enforcement and anti-domestic-violence advocates about cultural sensitivity — and will lead to honest discussions about the meaning of empowerment of women.

We hope that Eliana's experience, and our shared perspective, will prompt some analysis among feminists, advocates, and the progressive community in general about the impact of the criminalization of low-level, first offenses of domestic violence on this one immigrant woman — and the implications for all immigrant women and other women of color.

Eliana Lopez came to San Francisco from Venezuela with hope in her head and love in her heart. She decided to leave behind her beautiful city of Caracas, a successful career as an actress, and her fam-

ily and friends, following the dream of creating a family and a life with a man she had fallen in love with but barely knew, Ross Mirkarimi.

Well-educated, progressive, charismatic, and artistic, she made friends easily. She and Ross seemed like a great match. Both were committed environmentalists, articulate and successful. They had a son, Theo. As they settled into domestic life, however, problems began to surface. The notoriously workaholic politician did not find his family role an easy fit. A bachelor into his late forties, Ross had trouble with the quiet demands of playing a puzzle on the floor with his toddler or having an agenda-less breakfast with his wife. Ross would not make time for Eliana's request for marriage counseling, blaming the demands of job and campaign.

On December 31, figuring that the election campaign was over and Ross would have a little breathing room, Eliana broached the subject of traveling to Venezuela with Theo. Ross's emotional reaction to her request led to the argument that has now been repeatedly documented in the press — and for which he was eventually charged.

According to Eliana, the context

of what happened between them on December 31 actually started much earlier. Ross grew up as the only son of a single teenage mother of Russian Jewish descent and an absent Iranian immigrant father. Pressured by the opposition of her family to her relationship with an Iranian Muslim, Ross's mother divorced his father by the time he was five. Ross was raised on a small, nearly all-white island in New England, with no connection to his father. When he had the opportunity, Ross traveled to Chicago, where his father had remarried and built a new family with two sons. Ross's father turned him away. In Eliana's analysis, Ross's greatest fear is that his painful story with his father will be replayed again with Theo.

Eliana's version of what happened next has never wavered. She went to her neighbor Ivory Madison, as opposed to anyone else, because she thought Ivory was a lawyer and could advise her if her troubles with her husband resulted in divorce. Documenting Ross's reaction to her request to take Theo abroad would be ammunition — targeting his greatest fear. Making the video was Madison's idea, and Eliana agreed to it, thinking that it would be useful

to her if a custody dispute ensued. But in Eliana's mind, the video was her property, her story.

Eliana insisted that Ivory did not have her permission to share the video or the story with anyone, that she was not in any danger, and that she was working on her marriage with Ross. Unbeknownst to Eliana, by the time Ivory called the police, she had already shared the story with Phil Bronstein, then the editor at large of Hearst Newspapers, the publisher of the San Francisco Chronicle.

Let's stop for a moment to consider the question of the empowerment of women. The disempowerment of Eliana began on a very small level when her husband grabbed her by the arm during an argument. It was exponentially magnified by the neighbor in whom she confided, who decided that Eliana's strongly held desire to handle her problems with her husband herself was inconsequential. The disempowerment of Eliana was then magnified again and again, by the police, the press, the district attorney, and finally even anti-domestic-violence advocates.

How did it come to be that a system that was intended to empower women has evolved into a system that disempowers them so completely?

Unquestionably, there are women in deeply abusive relationships who need assistance getting out, who may not be able to initiate an escape on their own. Eliana's relationship with Ross did not even come close to that standard. Yet in the eyes of Ivory Madison, Phil Bronstein, District Attorney George Gascon, and even the Director of La Casa de las Madres, once her husband had grabbed her arm, Eliana was simply no longer competent and her wishes were irrelevant.

In other words, an action done by a man, over which a woman has no control whatsoever, renders the woman incompetent and irrelevant, and empowers a long list of people — most of whom are male — to make decisions on this woman's behalf, against her consistent and fervently expressed wishes. No one in the entire chain of people who made decisions on Eliana's behalf offered her any help — besides prosecuting her husband.

Eliana was only consulted by the district attorney in the context of seeking her cooperation in relation to the criminal charges against her husband. Eliana never gave her input or assessment in the situation, was never consulted about the plea agreement.

Now the disempowerment of
CONTINUES ON PAGE 8 >>

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Wilbur Storey, statement of the aims
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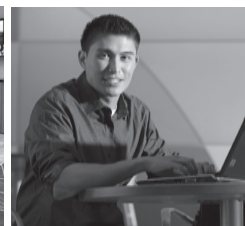
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Mirakarimi drama continues — the mayor wants the sheriff out of Dodge

Yael Chanoff attends Feed the People Day in Bayview-Hunters Point



NOISE

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Local ska-salsa-cumbia act Bang Data brings the noise to the Elbo Room

Concert experience, minus the lines and that guy holding up his iPad: live shots from the Magnetic Fields and Howler shows

PIXEL VISION

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Film editor Cheryl Eddy runs down the best flicks to check out this weekend

Roast bunny, chocolate for the grown and sexy: a list of local Easter treats for grown-ups

SEX SF

Calling all sex-positive peeps: a local filmmaker wants to hear how you lost your V-card

The week in sex events, from a celebration of the clitoris to parties to make you pervy



SORTING THROUGH SCANDAL

Mirakarimi's case moves from the courts to City Hall — raising tough political and logistical questions

BY STEVEN T. JONES

AND TIM REDMOND

news@sfbg.com

On March 20, Mayor Ed Lee announced his decision to suspend and seek the removal of Sheriff Ross Mirkarimi, taking the city into complex and uncharted legal and political territory. He did so with little explanation in a statement lasting two minutes. Then he went and hid.

Over the past week, the mayor has refused to expound on the reasoning behind his decision, won't answer questions from reporters, and has held no public events where he might face the news media.

But he's set off the political equivalent of a nuclear bomb, forcing the supervisors to take on a no-win situation in an election year and leaving the City Attorney's Office, the Ethics Commission, and Mirkarimi's lawyers scrambling to figure out how this will all play out.

At issue is whether Mirkarimi's guilty plea to a misdemeanor false imprisonment charge — and his actions since the New Year's Eve conflict with his wife, Eliana Lopez, that led to the three domestic violence charges that he originally faced — warrant his immediate removal from office without pay pending hearings that could take months. Mirkarimi, the mayor alleges, violated official misconduct standards written into the City Charter with little discussion in 1995, broad language that has yet to be interpreted by a court.

Mirkarimi and his new attorney, David Waggoner, responded March 27 by filing a court petition challenging that language — “conduct that falls below the standard of decency, good faith and right action impliedly required of all public officers” — as unconstitutionally vague and arguing Lee abused his mayoral discretion in suspending Mirkarimi and violated his due process rights by taking away his livelihood without a hearing. They are asking the court to order Mirkarimi's reinstatement, or at least the restoration of his salary, until the long city process determines his fate.

“It makes it more difficult for the sheriff to

fight these charges when he's suspended without pay,” Waggoner told us.

To those who have been calling for Mirkarimi's removal for the last few months, the case seems simple: Mirkarimi grabbed Lopez's arm with enough force to leave a bruise, police and prosecutors got a video the neighbor made of the wife tearfully telling the story, and Mirkarimi tried to quell the controversy by calling it a “private matter” — infuriating anti-domestic-violence advocates who have spent decades trying to explain that DV is a crime, not a family issue. The sheriff ended up pleading guilty to a related charge.

That, many say, is plenty of reason to remove him from office: How can a top law-enforcement official do his job when he's been convicted of a crime for which advocates say there should be zero tolerance? How can a man who runs the jails have any credibility when he's pled guilty to false imprisonment?

“He has chosen not to resign and now I must act,” Lee said at a press conference he held shortly after the 24-hour deadline he gave Mirkarimi to resign or be removed.

But like everything in this politically fractured and passionate city, it's a lot more complicated.

WHAT REALLY HAPPENED

Lopez and her attorneys have consistently maintained that Mirkarimi was not abusive, that the video was created solely in case their deteriorating marriage devolved into a child custody battle, and that it was not an accurate description of what happened that day, suggesting the former Venezuelan soap opera star was telling a particular kind of story.

The Guardian and the San Francisco Chronicle (“Mirkarimi's argument with wife detailed,” March 25) have pieced together some of what happened. Sources say the couple argued in the car on the way to lunch at Delfina Pizzeria about whether Lopez would take their nearly three-year-old son, who was sitting in the backseat, with her to Venezuela.

The couple had been having marital problems and Mirkarimi, worried that she might not return

or that their son could be kidnapped for ransom, got angry. As the argument escalated, Mirkarimi decided to take the family home. On the way, Mirkarimi told her that he had spoken to a lawyer and learned that she needed written permission from him to take their son out of the country and that he wouldn't do so.

That made Lopez angry and she got out of the car and tried to unfasten their son to leave when Mirkarimi grabbed her right arm, leaving a bruise that was clear in the videotape but which wasn't visible a week later when she wore a sleeveless dress to Mirkarimi's swearing in ceremony for sheriff.

That's the couple's version of events, anyway. There are no witnesses who can verify or dispute it.

Lee never called Lopez or her attorney to hear this story before deciding to remove him from office. But in the official charges he filed against Mirkarimi, Lee alleges “acts of verbal and physical abuse against his wife” and that he “restrained Ms. Lopez and violated her personal liberty,” plus unproven allegations that he was never charged with, including encouraging neighbors to destroy evidence, and of hurting morale in the Sheriff's Department (based on a newspaper quote from a political opponent).

You don't have to defend Mirkarimi's conduct or belittle the serious crime of domestic violence — in fact, you don't have to believe anything the sheriff or his wife have said — to ask a few basic questions. Is this extraordinary executive power warranted in this case? What harm would come from waiting for a recall election, the usual method of removing elected officials after a scandal? Why did Lee give Mirkarimi 24 hours to resign and did he offer anything as incentive (sources tell us he offered another city job)? Will he release the City Attorney's Office advice memo, and if not, why?

The Guardian submitted those and many other questions to Mayoral Press Secretary Christine Falvey, who said she would answer them by March 23, but then sent us this message at the end of that day before going on vacation: “After looking at your questions, it seems Mayor Lee addressed much of this in his comments on Tuesday. After Sheriff Mirkarimi pleaded guilty to a crime of false imprisonment, Mayor Lee made a thorough review of the facts, reviewed his duties under the Charter and gave the Sheriff an opportunity to resign. When that did not happen, he moved to suspend the Sheriff.”

Very few progressives have stood up publicly and taken Mirkarimi's side. One of them is Debra Walker, a longtime activist and city commissioner.

“This is about McCarthyism at this point, and not domestic violence,” Walker told us. “Instead of helping [Lopez], they have succeeded in breaking this family apart. It's just bullying. It was always aimed at Ross stepping down and removing him as sheriff.”

THE LEGAL MESS

So what happens next? It is, to say the least, unclear.

The last time a public official was charged with misconduct was in the 1970s, when Joe Mazzola, an official with the Plumbers Union, was removed from the Airport Commission because he refused to order striking plumbers back to work. The state Court of Appeal later overturned that decision, ruling that “official misconduct” had to be narrowly construed to

be conduct directly related to the performance of official duties (a case Waggoner relies on in his petition).

But the City Charter has changed since then, and now allows removal for the vague charge of “conduct that falls below the standard of decency and good faith and right action impliedly required by all public officers.” That phrase gives extraordinary power to the mayor — and, given some of the conduct we’ve seen at City Hall over the years, could have been used to remove a long list of city officials.

The Charter states that Mirkarimi, as the accused, will get a hearing before the Ethics Commission, and that he can be represented by counsel. It’s silent on the question of what form that hearing will take, what the rules of evidence will be, what witnesses will be allowed, and what rights the defendant will have.

Four of the five Ethics Commission members are practicing attorneys, and before they can call a hearing, they’ll have to hold a meeting to discuss the rules.

In the case of former Sup. Ed Jew, who was accused of falsifying his address, Ethics was prepared to take only written testimony (Jew resigned before any hearing, partially to deal with more serious federal charges of shaking down constituents for bribes). But that’s not a hard and fast rule — this time, the panel could decide to allow both sides to present witnesses.

If the commission decides to allow evidence, someone will have to rule on what evidence can be presented and what can’t. Will that be the commission chair, Benjamin Hur, or the commission as a whole?

The answer is: Nobody knows for sure. Hur told us he couldn’t comment on anything related to the case; the City Attorney’s Office won’t comment, either, since the office is representing both the mayor (on the prosecution side) and the supervisors and the Ethics Commission, and the board and the commission haven’t made any decisions on rules yet.

Then it gets even trickier. The Board of Supervisors has to vote on whether to remove the sheriff, and it takes nine votes to do that. So if three supervisors vote no, Mirkarimi is automatically back in office.

There are no rules in the Charter for how the board will proceed; in theory, the supervisors could simply accept the recommendation of the Ethics Commission and vote without any further hearings. They could rely on the record of the Ethics proceedings — or they could hold the equivalent of a second

trial, with their own witnesses and procedures.

To add another layer of confusion, Mirkarimi, as sheriff, is classified under state law as a peace officer — and the Peace Officers’ Bill of Rights sets entirely different standards for administrative and disciplinary hearings. Among other things, Mirkarimi could assert the right to have the Ethics Commission hearing closed to the public and the records sealed.

State law also mandates that a peace officer facing suspension without pay has the right to a hearing and adjudication within 90 days. That’s not in the City Charter; under the Charter, the city can wait as long as it wants to decide the issue.

Nobody knows for sure whether the Peace Officers Bill of Rights trumps the City Charter.

It’s clear that Mirkarimi, like anyone accused of a crime or facing an administrative hearing, has the right to due process — but not necessarily the same rights as he would have in a court proceeding. It’s also clear that the supervisors will be sitting in a quasi-judicial role — and thus can’t take into account anything that isn’t part of the official record of the case.

They probably can’t, for example, hold a public hearing on the issue — and judges in a case are theoretically supposed to ignore the hundreds of calls and emails that are now flooding in to the board offices on all sides.

The political implications are equally complex. Lee would have been in a dangerous situation if he declined to file charges — if Mirkarimi ever did anything else this disturbing, some would say it was Lee’s fault for leaving him in office.

It’s a safe bet that none of the supervisors are happy about having to vote on Mirkarimi’s job, but it’s particularly tough for the progressives. Anyone on the left who votes against removal will be subject to a barrage of attack ads — and since the balance of power on the board will be decided in November, when David Chiu, John Avalos, Eric Mar, David Campos, and Christina Olague, all more or less part of the progressive bloc, will all be up for re-election, the pressure on them will be immense.

That, in and of itself, ought to be reason for the sheriff to step down, some progressives say: Is preserving Mirkarimi in the Sheriff’s Office worth potentially destroying the progressive majority on the board? It’s a good question — and one that Lee’s advisors were well aware of, too. **SFBG**

ELEVATING THE ISSUE: DV GROUPS PUSH FOR POLICY CHANGE

The Mirkarimi saga and the troubling prevalence of domestic violence are disturbing. But if there’s a bright side, it’s that advocacy groups, including La Casa de Las Madres, the San Francisco Domestic Violence Consortium, and SF National Organization of Women (NOW) have been able to use the incident to raise awareness about domestic violence. Now, they may be affecting city policy.

Upset by Mirkarimi’s infamous comment that the incident was a “private matter, a family matter,” La Casa de Las Madres has funded several billboards in English and Spanish declaring that “domestic violence is NEVER a private matter” and directing the public to domestic violence response services.

For some, the next step is to permanently codify a zero-tolerance policy for domestic violence by law enforcement officers.

In 2003, the International Association of Chiefs of Police wrote a model policy on this topic that has been adopted in some California counties. NOW SF Chair Mona Lisa Wallace told us that several feminist and anti-domestic violence nonprofits are currently in talks with the mayor and SFPD about adopting it in San Francisco.

“We want domestic violence victims to trust that the officers in blue are on their side,” said Wallace.

The policy states that “Any officer convicted through criminal proceedings of a domestic violence crime shall be terminated from the department.”

Had the policy been in place already, Mirkarimi likely would not have pled guilty, since it would have automatically cost him his job. It also states: “If the facts of the case indicate that domestic violence has occurred or any department policies have been violated, administrative action shall be taken independent of any criminal proceedings as soon as practicable.”

That clause would involve the discretion of police chiefs, commissioners, and the sheriff. It would be hard to apply it to the sheriff, who is an elected official who reports to nobody.

The policy also makes clear that “Any officer determined through an administrative investigation to have committed domestic violence shall be terminated from the department.”

When police are charged with crimes, they go through administrative hearing investigation. They are first “tried” by the police chief, and then, if need be, the Police Commission. These administrative investigations can lead to dismissal, though they don’t in the majority of cases.

If the policy was in place, and an administrative investigation found that a police officer had engaged in domestic violence, the commission members would have no discretion: they would be obliged to terminate the officer.

In Mirkarimi’s case, an “administration investigation,” as required under the policy, would likely look very much like the procedure he is already undergoing. It’s unlikely that it would have made the process any less drawn-out or consuming of public money, attention, and resources.

But, if adopted, the policy would represent a broader city stance on domestic violence beyond terminating Mirkarimi. It includes procedures for screening police candidates with histories of abuse and working with police to prevent them from committing violent crimes. (Yael Chanoff) **SFBG**

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NEWS

DOMESTIC VIOLENCE: A LATINA FEMINIST PERSPECTIVE CONT>>

Eliana has taken an even more sinister twist. In an opinion piece published in the Chronicle, Ivory Madison's husband, Abraham Mertens, charged Eliana with intimidation for allegedly pressuring his wife and himself to destroy the video that Ivory conceived and recorded of Eliana's moment of distress. The same day, Mayor Ed Lee announced that he was suspending Ross as sheriff, and the charges, as written up by the City Attorney, included the Mertens accusation. This had the effect of silencing and disempowering Eliana — but this time, she is being threatened with *criminal prosecution*. The victim has somehow become the criminal.

Mertens, the mayor, the D.A., the city attorney, and the newspaper editor are all men. All men acting on behalf of a very educated and articulate woman who has repeatedly, passionately, asked them to give her her voice back. And for that they are threatening to criminally prosecute her.

Kathy Black, the director of La Casa de las Madres, called Eliana twice. At the same time, Black and other domestic violence advocates were calling on Ross to step down, raising money to put up billboards, and mobilizing for the anti-Ross campaign, trying him in the press. Seeing all this, Eliana never trusted Black's motives and never took the call. Had Eliana thought assistance would be available her and to Ross without a threat to her family and livelihood, this all would have been a very different story.

During Ross's initial preliminary hearing, Eliana Lopez famously told judge Susan Breall "This idea that I am this poor little immigrant is insulting, it's a little racist." And yet, what middle-class, successful, educated Eliana was exposed to is exactly what we as a city have forced victims of domestic violence to face by our emphasis on criminal prosecution.

In San Francisco, we concentrate on saving victims from domestic violence situations. Our efforts in communities of color, immigrant communities, and teens is geared to make sure that victims get away from their abusers.

It's inarguable that women in dangerous situations need to be provided options to get out. But concentrating on these alone — rather than on the array of options that are needed in less severe cases — is the equivalent of treating disease at the emergency room. In fact, this

approach undermines prevention efforts because it puts women in the position of choosing between seeking help through counseling and therapy to modify the behavior of their partners — or exposing them to criminal prosecution. It has the unfortunate outcome of disempowering women, particularly low-income immigrant women and women of color, whose economic realities, position in society, and relationship to law enforcement both real and perceived is very different than for white middle-class women.

It's not hard to see that, for immigrant women and women of color, exposure to law enforcement is perceived as dangerous. Many immigrants fear law enforcement based on their experiences with repressive regimes in their own countries. In the past couple of years, the mandatory referral to federal immigration authorities has created panic and fear of police in immigrant communities across America. Immigrant women, already on the edge economically, face the real threat of the loss of their partner's income if the partner is accused of a crime and the boss finds out. Many black women understandably doubt the criminal justice system's capacity to treat black men charged with any crime.

So here is the challenge to domestic violence advocates and progressive folks who care about women: A more progressive approach to Eliana and Ross's particular situation, and to domestic violence in general, would be to work on emphasizing early, non-law enforcement intervention and the prevention of violence against women in addition to the necessary work of extricating women from dangerous situations.

Professor Lauren Snider at Queens University in Ontario has argued that criminalization is a flawed strategy for dealing with violence against women. Snider argues that feminists and progressives have misidentified social control with police/governmental control. In other words, we are substituting one oppressor for another — and glossing over the fact that in the judicial system, poor people of color fare worse than white middle-class people. We have punted on the hard work education, and of shaping and reshaping men's definitions of masculinity and violence, of the social acceptance of the subjugation of women, of violence against children. We have chosen to define success in the fight against domestic violence by women saved from horrible situations and incarceration rates for their abusers — rather than doing the difficult work of

community and individual change necessary to prevent violence from happening in the first place.

Putting up billboards in Spanish telling women that domestic violence is never a private matter might make people feel like they are doing something useful, but it will do nothing to help Eliana, and it will do very little to prevent domestic violence against women in the Spanish-speaking community.

My own experience with the community's response to domestic violence was very different from Eliana's. My father was physically abusive. The most violent period of my life was during high school in the 1980's, shortly after we had immigrated to the United States from war-torn El Salvador. Our economic realities and shaky legal situation placed a level of stress on our family that made violence an almost daily occurrence.

I ran away from home, and eventually got connected with the services offered through the Redwood City YMCA. We entered family counseling, and the intervention was successful — my father was able to stop his violent behavior and our family survived. Had the police intervened, my father would have likely been charged, very possibly deported, and the whole family would have been sent back to El Salvador — back to the civil war.

In the case of my family, in which violence was a severe, everyday occurrence, there was a successful intervention. In Eliana's case, which was limited to her husband too forcefully grabbing her arm, the family was destroyed and it will take years before the victim and her child will be able to (maybe) put their lives back together.

I challenge the progressive community and anti-violence advocates to reexamine this criminalization-heavy approach and its impact on my friend Eliana's family, but also to examine how it affects all victims of domestic violence in San Francisco, particularly women in immigrant communities and women of color who rightfully have a distrustful relationship with law enforcement. Although it might make some feel better, all of this energy and effort spent demanding Ross Mirkarimi's resignation only serves to reinforce the dominant model of criminalization — to make an example out of him. It won't help Eliana, and it won't help people suffering from violence in their intimate relationships. **SFBG**

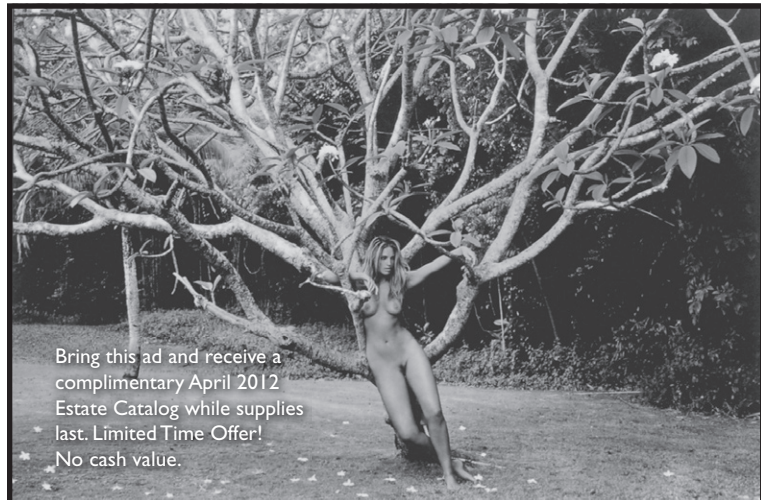
Myrna Melgar is Latina survivor of childhood domestic violence, a feminist, and a mother of three girls.

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TWO INCIDENTS: THREATS O' THE WEEK TO SF MEDICAL MARIJUANA

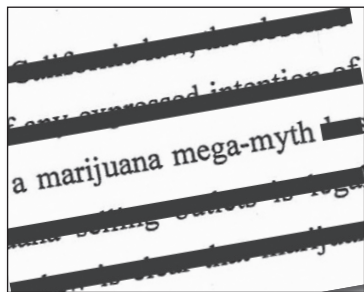
BY CAITLIN DONOHUE
caitlin@sfbg.com

HERBWISE "If they can successfully take out San Francisco, then medical marijuana is gone," said spokesperson of SF's Medical Cannabis Task Force Stephanie Tucker. I had given Tucker a call because I was trying to salvage some meaning from last week.

It was a confusing one for followers of local cannabis news. News broke of the district attorney's memo calling marijuana sales illegal (more on this later). They canceled Discovery Channel's *Weed Wars* reality TV show. Anti-cannabis driving laws were proposed by Chino, Calif. Assemblymember Norma Torres. In a long-awaited KQED interview with US Attorney Melinda Haag, Haag pegged the blame for the threatening letters she's sent to the landlords of cannabis dispensaries on unsubstantiated crime spates such businesses invite to their communities. News reports circulated that Florida teen Trayvon Martin had been suspended from school for petty cannabis possession, as if that explained his murder at the hands of a racist crank. In the middle of it all, SF's Department of Public Health launched a campaign against the sale of hash and medicated edibles — but only for nine hours.

Well then, that's something. Of this last incident, at least, Tucker could offer some small clarification. On Tuesday, March 20, someone at the DPH sent out a memo outlining steps that could be taken to reduce the unspecified "potential hazards" of cannabis edibles. One of these counseled against selling products that "required concentrating cannabis active ingredients" — products like hash or kief, which is composed of sifted cannabis trichomes.

"Immediately after the advisory was issued, activists were alerted," Tucker said. The curtailment of concentrated products and edibles especially worried patient advocates because many can't — or choose not to — ingest marijuana by smoking it. After informal dialogue with the Department, the matter was squashed, the memo's message retracted by the agency.



That responsiveness is heartening for those concerned with safe and easy cannabis access, though the thought that a city agency would harsh on medical marijuana particularly now, at a time of heightened scrutiny by the federal government, is disquieting. Or perhaps the agency saw the memo as a way to patrol commercialization and increased branding of edible products. In recent years, everything from chocolate-covered waffle tacos to peanut butter energy bars have been infused with cannabis for commercial sale. Ironically, this kind of increased professionalization has also led to tighter quality control testing in analytical labs around the Bay Area — hypothetically making those products safer.

At any rate, cannabis patients won that office memo battle. The same has yet to be determined in regards to another recent threat to patient rights: a 14-page review that district attorney George Gascon's office produced this month calling out the "marijuana mega-myth." Stoners will be surprised to learn Gascon used the colorful term (he also employs the use of "semantogenic shell game" to describe efforts to normalize sales, vivid!) in reference to the belief that dispensary sales of cannabis are legal.

What will this mean for the future of SF dispensaries? Without a doubt there will be many more angry phone calls from patients. But it's already having legal ramifications. The memo was a response to an objection from a dispensary's attorney who was perturbed by an incident in which the collective's delivery driver was arrested by law enforcement en route to making a delivery. Gascon's assertion that the entire business was illegal was surely not the reaction the attorney had hoped for. **SFBG**



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Humanity at the Crossroads The Gathering of the Forces of Light

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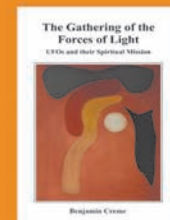
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Michiko Ishikawa has lectured widely in the US and Japan and is a long time co-worker of artist and author Benjamin Creme. She has edited and translated a number of Creme's books on the emergence of Maitreya, the World Teacher, including, *The Great Approach: New Light and Life for Humanity*, *Maitreya's Mission* and his newest book, *The Gathering of the Forces of Light: UFOs and their Spiritual Mission*.



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FOOD + DRINK

DEEP DOWN: DRIZZLED HAM PLATTER AT HOG AND ROCKS, BUTTERMILK FRIED CHICKEN AT HOPS AND HOMINY | GUARDIAN PHOTOS BY VIRGINIA MILLER



SOUTHERN OBSESSION

BY VIRGINIA MILLER

virginia@sfbg.com

APPETITE Southern food has a profound hold on me. No, I'm not a Southerner — but few cuisines the world over elicit such yearning and comfort. Finding the real deal in the Bay Area is tricky, although a recent Southern trend has helped. Aside from my beloved Brenda's and delightful Boxing Room, the following spots fulfill cravings.

HOPS AND HOMINY

Recently opened downtown, Hops and Hominy has the charm of being tucked away at the end of an alley off bustling Grant Ave. I must admit, when I saw packed crowds and a neon maraschino cherry (versus a quality brandied one) in my cocktail, I doubted H&H, opened by three Florida natives. But in this early stage, it shows promise.

Despite the cherry and too much ice, a smoked bacon Old Fashioned was more balanced than I expected. Using Bulleit bourbon infused with bacon, the drink is thankfully light on maple syrup. This is not exactly a cocktailian's destination but you can get a decent beverage. Better to go with the beer menu: Dogfish Head 90 Minute IPA and Ommegang Hennepin Saison are examples of the treats they have on tap.

In terms of food, a couple dishes jump out. The most unusual for this setting is espresso-cured chocolate duck (\$12). Rare duck is perched on a potato pancake with mascarpone drizzled on top. Chocolate and coffee notes are subtle, adding an unexpected seductiveness to the dish. While the potato pancake doesn't exactly fit, it doesn't detract either. Mac 'n' cheese is so common, but here, served piping hot in a skillet (\$8), it's oozing with cheddar goodness and typical house-cured bacon.

Crispy sage leaves elevate it.

Buttermilk-battered chicken (\$19) is not the best in town, but the free-range chicken is tender and generously portioned. This dish is an ideal way to also try the mac and cheese, a companion along with Brussels sprouts. Deep water shrimp and cheesy Southern grits (\$19) work but don't recall the best of the South.

1 Tillman Pl., SF. (415) 373-6341,
www.hopsandhominy.com

HOG AND ROCKS

Hog and Rocks has grown into one of our great casual gathering spots, with better-than-ever cocktails and food, and a winning American whiskey selection. I've been a huge fan of the ham platters (the hog) and oyster selection (the rocks) since they opened, particularly when H&R offer such incredible Southern hams as one from Tennessee's G&W Hamery, lightly drizzled with sweet Fresno chili syrup.

The impetus for recent visits was a new Scott Beattie-designed cocktail menu and new bar manager Michael Lazar. There are longtime Beattie favorites on the menu, like the fall-influenced, whiskey-apple-ginger lushness of his John Chapman. (Oh, that Thai coconut foam!)

Two original drinks are Lazar's bright Calabria (\$11) — Old Granddad 114 bourbon, bergamot, honey, and Averna, bright with ginger beer — and Beattie's Coastal Collins (\$10.50) which stood out with St. George's fabulous Terroir gin, lemon, soda, bay laurel and huckleberries. It's a refreshing, herbaceous sipper. Ask Lazar to make you a Hanky Panky, a classic London Savoy cocktail. Lazar tweaks the measurements of gin, sweet vermouth, and Fernet Branca for a more complex, sexy whole.

Foodwise, I've long found the pimento cheese in a jar (\$7.50) the best in town — bordering on addictive. Recent enjoyments include hefty meatballs (\$12.50) in whiskey barbecue sauce over cheddar cheese grits and white cabbage, and fat cheddar beer sausages (\$13.50). Standout dish: a Berkshire pork cutlet (\$16), prepared like German schnitzel (pounded flat, breaded), in a smoky maple syrup and hot pepper relish alongside Red Russian kale evoking collard greens. Here's to chef Scott Youkilis' upcoming BBQ venture across the street, Hi-Lo, due to open this Summer. 3431 19th St., SF. (415) 550-8627, www.hogandrocks.com

THE FRONT PORCH

The Front Porch's garage sale, drafty charm still works. Over the years, it's been a consistent source of quality, quirky Southern eats in cozy, worn red booths beneath pressed tin ceilings.

Crab fritters (\$9) won me over immediately, packed with fresh, flaky crab meat, dipped in remoulade. Discounting Brenda's incomparable take and 1300 on Fillmore's refined twist, Front Porch serves the best shrimp n' grits in town (\$18.50). Bacon and less traditional wild mushrooms add heft to white wine-doused arbutus grits. The Porch does right by fried chicken (\$17 for three pieces, \$34 for nine pieces). Though it's not the ultimate version, tender Rocky Jr. organic chicken satisfies alongside garlic mashed potatoes and collard greens.

You could do worse than finishing with an Abita root beer float — add in bourbon, if you like. Then head across to the street to new sister location, the comfy, divey Rock Bar for a nightcap.

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INSIDE-OUTSIDE

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS One of my favorite places to be is at the foot of Potrero Hill in Jackson Park, where I played pick-up baseball in the 1990s and soccer in the 2000s. It's very unclaustrophobic around there, maybe you've noticed. Although: the air is thick with Anchor Steam hops and, for me, memories of athletic style glory such as grounding out to third.

Shit, I got old. Wait. Did I? I am sappy and nostalgic. My foot hurts and I have to "put it up." I take fiber supplements. Loud music annoys me. I'm almost always cold. We are looking into getting a camper.

Very soon, if all goes as planned, I will be able to stick my hands in boiling water like Grandma Rubino did. And then I will know that I have made it.

Meanwhile, there's laundry to do. I have a football game tonight and all my sports bras are stinky from playing soccer and soccer and racquetball and ping-pong, so — wait a minute — maybe I'm not old.

Yeah. Maybe loud music only annoys me when it isn't the Vermes. Which it was one time, at Thee Parkside. At the foot of Potrero Hill. Across from Jackson Park.

One of my favorite things about San Francisco these days is that bar food is stepping up — and in interesting ways such as crawfish grits and wedding soup at Broken Record, the whiskey-infused bacon burgers at Bender's, and fried pickles and chili-cheese tater tots at Thee Parkside.

The burgers aren't as good as the ones at Bender's, though. Come to think of it, the tater tots aren't either. But the music is better, especially on Twang Sundays. That must have been what it was when I saw the Vermes there.

Now, the Vermes. The Vermes are by miles and miles my new favorite band. It's Earl Butter! What this means is the songs are about underwear and pork sandwiches. In fact, as serendipity would have it, they played the pork sandwich song while we were eating ours.

We were me, Hedgehog, and Kayday, sitting and standing around a small, tall table near the door. Kayday wasn't eating, and Hedgehog wouldn't tell me what she wanted.

"Surprise me," she said.

So I went out to the patio and stared at the menu for about a half hour. There were kids running around, people eating, people waiting to eat, people dancing.

It's really nice, the indoor-outdoor layout of the place. You can adjust your volume, light, and air intakes simply by poking around the premises. In fact, there used to be a ping-pong table in the way-back, but I forgot to notice if it was still there.

Anyway: pork sandwich. Yes. And a bacon burger with barbecue sauce. Skinny fries. Tater tots. The idea being a 50-50 split.

This was before the goddamn gluten-free garbage, praise Jesus, or I'd have had to eat all the buns and none of the meat. As it was, I messed up anyway.

See, I love barbecue sauce on burgers. Hedgehog — surprise! — does not. Worse, when we halved the burger, luck would have it, she drew the slathered half and mine had next to none — just the first bite, so that I would know what I was missing for the rest of them.

Bite. Damn! Bite. Damn!

I wish we'd have worked it all out in advance, like communicative adults, but it's hard in bars. The loud music. Lack of light.

By the time we even knew each other's disappointment, it was too late: The burger was gone.

Ironically, while everyone loves barbecue sauce on barbecue, the pulled pork sandwich came without. Just coleslaw was on it, by which they mean pickled purple cabbage, and a special mayo-y mix, so... hold that.

Good food, great place, amazing show.

Hedgehog still has the set list. She takes it out sometimes, and looks at it.

Me, I've gotta go catch some footballs and pull some flags. Tomorrow, hopefully victorious, I set sail for Frisco — and will see you all in the flesh (or thereabouts) next week. At my new favorite restaurant! **SFBG**

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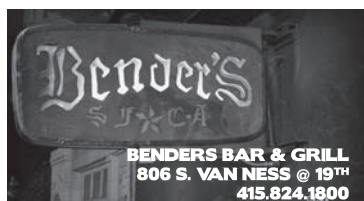
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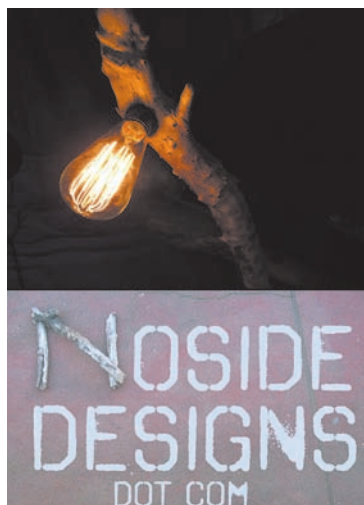
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6:30 p.m., \$7–\$25
595 Market, SF
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www.commonwealthclub.org

WEDNESDAY 3/28

SEA OF BEES

To call Julie Baenziger's brand of sweet, haunting, exasperated vocals unique is an understatement. The Sea of Bees leader hails from California's Central Valley and creates dreamy, blissful folk rock with a small group of co-conspirators. Sea of Bees' debut album, *Songs for the Ravens* (2010), received critical acclaim and car-



ries a fair bit of angst (with subtlety, mind you). Its forthcoming LP, *Orangefarben*, out this spring, includes “Gnomes,” a dynamic, surreal track released last summer on EP. Baenziger's songs focus on love, sadness, hope, and intimacy, and her soulful style and live candor will draw you in. (Mia Sullivan)
With Radiation City, the Loom
8 p.m., \$10
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www.rickshawstop.com

THURSDAY 3/29

THE FEROCIOUS FEW

Oh the Ferocious Few, how do we love thee, let me count the ways. That with just a guitar and drum kit you are nonetheless able to create a rock'n'roll ruckus any five-piece combo would be lucky to emulate (one). That Francisco Fernandez's vocals, a honeyed firewater blaze, haunt every BART-station-street-corner-park-bench you've ever played (two). That every lyric you've penned about love lost slices right through the heart and straight for the jugular (three). That despite the massive

setback of getting your gear stolen (since recovered), you still made it to SXSW with aplomb to spare (four). That you're headlining a gig, indoors for a change, just before we went into major FF withdrawal (five). There are more reasons, but we're out of word count. Just go. (Nicole Gluckstern)
With Zodiac Death Valley, B. Hamilton
8 p.m., \$14
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

FRIDAY 3/30

“DANCE ANYWHERE”

The world is in the toilet, and at times it feels like a giant cosmic hand is just about to flush us all. But a glimmer of hope for humanity lurks amid events like “Dance Anywhere,” which advises even the two-left-footed among us to pause and bust a joyful move in as part of a coordinated, global public art movement. Check the event's website to line up your time zone (in San Francisco, it's noon), and limber up for your solo macarena — or find your way to a free professional performance. Bay Area participants include Anne Bluethenthal Dance (at SFMOMA), Raisa Simpson and Push Dance Co. (at the Oakland Museum of California), and Alyce Finwall Dance Theatre (on 343 Sansome's rooftop deck). In the words of *Footloose*: dance your ass off! (Eddy)
Noon, free
Various locations
www.danceanywhere.org

FRIDAY 3/30

KEVIN BROWNLOW

“The visual resources of the cinema have never been stretched further than in *Napoléon vu par Abel Gance*.” — that's what Academy-honored film historian Kevin Brownlow had to say



about the 1927 epic in his silent film tome *The Parade's Gone By...* Now, his decades of restoration work on the film are culminating with screenings at the Paramount Theater in Oakland (the remaining two are Sat/31 and Sun/1; visit www.silentfilm.org for info). Brownlow will appear at UC Berkeley's Pacific Film Archive to present “Abel Gance's *Napoléon*, A Restoration Project Spanning a Lifetime,” a discussion of his work, sure to be an invaluable companion to the movie itself, which will feature scenes from the film and live piano accompaniment from Judith Rosenberg. (Sam Stander)

Book signing and reception, 5:30 p.m.; on *Napoleon*, 7:00 p.m., \$5.50–\$9.50
Pacific Film Archive
2575 Bancroft Way, Berk.
(510) 642-1412
bampfa.berkeley.edu

FRIDAY 3/30

“COMPUTER FACE: A SHOW BY KIRK READ”

Make way Wolf Blitzter, writer-performer-instigator Kirk Read, following the campaign trail as a sex worker like Mother Courage hauling her wares after the armies of Europe, offers his own take on the Republican primaries — among so much else — in his latest per-



formance piece, now up through this weekend at the Garage. Read's theater work is often grouped, not unreasonably, under performance art, queer cabaret, and such, but he has a quality that feels sui generis and shouldn't be missed. Exuding a charming combination of practical, everyday groundedness and unmoored fancy, Read is a pure artist, and Rick Santorum's hot wet nightmare. (Robert Avila)
Through Sat/31, \$10–\$20
Garage
975 Howard, SF
(415) 518-1517
www.975howard.com

FRIDAY 3/30

GALACTIC

For those who aren't really into jam, think of Galactic as an incarnate of Phish with brass instead of wah; but really, if you have a soul and like fun, you should probably acquaint yourself with Galactic, as it represents jazz-funk jam at its finest. The group's live shows have been known to induce expres-



sive dance as well as impressive marijuana intake. The pulsing and ecstatic *Carnivale Electricos*, which came out this past Mardi Gras, is an ode to carnivale in New Orleans (the band's home city) and Brazil, where people take the responsibility of engaging in lustful debauchery on this crazy night quite seriously. (Sullivan)
With Soul Rebels Brass Band, Corey Henry
Fri/30-Sat/31, 9 p.m., \$41.50
Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

FRIDAY 3/30

FILASTINE

Could there be anything more emblematic of the “global economy” — its giddy consumerism, its nomadic promise, its horrid displacement — than the lowly shopping cart? Audio-visual percussionist Filastine makes



the shopping cart central to his transnational electro bass music project, zinging, plucking, and kicking its ribs to turn a metaphor into a dance party of resistance. His amazing latest video, "Colony Collapse," was filmed at several sites of ecological disaster, pairing with the sites' residents to make a fractured song of despair and hope. His live stage show, this appearance opening for Bay Area electro-jazz-hop collective Beats Antique, couples virtuoso live drumming and electronic grooves with a visual spectacle that holds crowds spellbound, a neat complement to the mobile dance parties and sonic activism he's renowned for leading, from Tokyo to Barcelona. (Marke B.)

With Beats Antique,
the Loyd Family Players
8 p.m., \$25
Fox Theater
1807 Telegraph, Oakl.
(510) 548-3010
www.thefoxoakland.com

SATURDAY 3/31

PILOT 60

ODC's Pilot Program is giving young choreographers a leg up, so to speak. Having an idea about making a dance is easy. Shaping it so that it makes sense to the choreographer as well as to an audience is tough. Being in the same boat with others, however, helps. Just ask the dozens of choreographers who over the years (this



is Pilot's 60th incarnation) have gone through this well structured, proven way to nudge budding professionals to the spotlight. Alison Williams, Samantha Giron, Milissa Payne Bradley, David Schleiffers, Lisa Fagan and Claudia

Anata Hubiak will be presenting works this time around. (Rita Felciano)
Sat/31-Sun/1, 8 p.m., \$12
ODC Dance Commons, Studio B
351 Shotwell, SF
(415) 863-9834
www.odctheater.org

SUNDAY 4/1

"MEMORABILIA FROM THE IRA AND LEONORE GERSHWIN TRUST"

Know your Gershwins: Ira was the older brother (born 1896), but he outlived George (born 1898) by nearly 50 years. Together, they were a songwriting dream team ruling Broadway and American popular song — but even after George's

death, Ira continued writing lyrics for the stage and screen. He died in 1983; his widow, Leonore, died in 1991 after devoting her later years to preserving the legacy of the talented brothers. Fans won't want to miss the exhibition of items from the Ira and Leonore Gershwin Trust (sheet music, concert posters, family photos, awards), as well as related events, including a talk by Ira's nephew Mike Strunsky (Mon/2) and performances of *The Man That Got Away: Ira After George* (April 13-15). (Eddy)

Through June 15
Gallery hours Mon.-Thurs., 7 a.m.-10 p.m.;
Fri.-Sun., 7 a.m.-8 p.m., free
Jewish Community Center
of San Francisco
Katz Snyder Gallery
3200 California, SF
www.jccsf.org



SUNDAY 4/1

"APRIL FOOLS WITH MISS COCO PERU"

Tempting as it might be to play a trick on some poor fool today, firing the opening shot in a prank war is risky — payback is, after all, a notorious bitch. Instead of getting your April Fool's Day guffaws at the expense of someone else, why not show your appreciation for a razor-sharp and unfailingly glamorous comedian? Miss Coco Peru, star of screens big (1999's *Trick*) and small ("Wee Britain"-era *Arrested Development*) — and, of course, of stage (*Ugly Coco*) — performs her latest, *There Comes a Time*, a no-holds-barred monologue reflecting on her colorful life in the spotlight. Earlier in the day, Miss Peru will be on hand for a short Q&A after a screening of 2003's *Girls Will Be Girls*, a campy cult comedy (tantalizingly described as "every novel Jacqueline Susann's ever written") with a sequel due out this year. (Eddy)

Screening, noon, \$10
Performance, 7 and 9:30 p.m., \$29.95
Victoria Theatre
2961 16th St., SF
(415) 863-0611
www.ticketfly.com

SUNDAY 4/1

CHAIN & THE GANG

You're either with Ian Svenonius or you're against him. The shamanic leader of Nation of Ulysses, Make-Up, and Weird War (all quality on their own, according to me) inspires fervor, mirrored weirdness, and the occasional eye-



roll (hey, I've seen it). His most recent project Chain & the Gang (touring now in support new LP, *In Cool Blood*) doesn't get any less quirked, so if you're not in line with Svenonius, you won't find it as thrilling as the rest of us. With a muffled scream here, a tambourine shake there, and a buzzing chainsaw guitar slicing through it

all, Chain & the Gang is a testament to Svenonius's continuity, and his ongoing ability to scrap genres, culling the best bits of the past — Southern blues, working man shuffles, post-punk, and mod — for his own future perfect. (Emily Savage)

With Neonates, the Smell
9 p.m., \$9-\$12
Brick and Mortar Music Hall
1710 Mission, SF
(415) 800-8782
www.brickandmortarmusic.com

TUESDAY 4/3

FIELD REPORT

Chris Porterfield used to be a member of the now-defunct Wisconsin-based act DeYarmond Edison with Justin Vernon (Bon



Iver) and the men of Megafaun (Brad Cook, Phil Cook, Joe Westerlund). He also made music under the Conrad Plymouth moniker for a while but recently debuted his new project, Field Report, at SXSW — a lush and poetic picture of longing, nostalgia, and hope. The retrospection and emotionality wrapped into Porterfield's folksy, bluesy Americana is easily relatable and will make you want to melt into his world. Field Report's debut album, which was recorded in Vernon's studio and produced by Paul Koderie, is due out in July. (Sullivan)

With Megafaun
9 p.m., \$12
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

LOST AT SEA

Could an arts festival save the America's Cup?

BY CHERYL EDDY
cheryl@sfbg.com

AMERICA'S CUP Clear your mind, if you can, of brawls over San Francisco piers and other obscenely expensive parcels of waterfront real estate. Focus solely on the inevitability of the 34th annual America's Cup.

Summer 2013, it'll rip into town, offering self-described "adrenaline sailing at its best" to jet-setting yachting enthusiasts. In 2010, the 33rd contest was won in Spanish waters by Oracle Racing, headed up by billionaire Larry Ellison. In 2013, Ellison plans to defend his trophy as the competition (ironically, dealing with its own financial struggles; the San Francisco Business Times reported March 23 that America's Cup officials laid off half their staff) makes its San Francisco Bay debut.

Of course, average San Franciscans — often found ransacking their couch cushions to scare up burrito funds — couldn't give a rat's ass about an event blatantly catering to the one percent. But they should, and here's why: unless we want to see all those Top-Siders stride directly to wine country after each day of racing concludes, we need to give the visitors (estimates vary on the numbers: 10,000? 200,000?) a reason to hang out in SF, visit its neighborhoods and spend money locally.

One idea: organize an arts festival with programming complementary to the America's Cup races. Such an event would potentially offer a huge boost to the local arts scene.

The most passionate supporter of an America's Cup arts festival has got to be Andrew Wood, executive director of the San Francisco International Arts Festival. Last fall, he announced the 2013 SFIAF would shift its dates from May, when it usually takes place, to July through September. That way, SFIAF could coincide with the race — and be a component in what he envisions as a much larger, city-wide event.

"We first contacted the America's Cup about including an arts component before they even confirmed San Francisco as

the venue," Wood remembers. "They've never really had a strong arts component to the America's Cup before, but they've never tried to do anything like they're trying to do here."

He's referring to this particular race's unique appeal for "a land-based audience." Geographically speaking, some America's Cup races are viewable only to television audiences and anyone who happens to have a boat hanging out within sight of the course; the San Francisco Bay obviously offers far more viewing opportunities for landlubbers.

"If you do either of the two largest sporting events in the world — the Olympics and the World Cup — an arts festival is mandatory. You can't even bid on the Olympics unless you have a festival that's going to run alongside it," Wood explains. "[The event will then] appeal to more people. People will stay in the locale longer and spend more money — [especially important for] the America's Cup, where there's only racing for an hour a day."

Money is always a factor when planning for an arts festival of any size, particularly something large enough to entertain 200,000-ish people.

"We can raise a lot of our own money, but what we need is some type of agreement that says we can go out and raise it as the name 'America's Cup,'" Wood says, noting that he's already broached the subject of fundraising with some of the consulates representing countries with boats entered in the race. He'd like to bring artists from all of the participating countries (so far: Italy, Spain, France, South Korea, New Zealand, China, and Sweden) to San Francisco to perform alongside Bay Area arts groups. His grand vision includes theme weeks for each country revolving around the various holidays that happen to fall within the race dates — for example, France's Bastille Day, July 14.



GUARDIAN ILLUSTRATIONS
BY JUAN LEGUIZAMON

the latest incarnation was presented to the San Francisco Board of Supervisors March 27 — Wood holds out hope that an arts festival will be included in the deal. A little bit of hope.

"If they let the deal be signed without including an arts component — or even just mentioning 'Well, we'll have a future conversation around this' — then Larry Ellison can do what he wants. Oracle can have some entertainment if they wish, or they can cut the entertainment if they wish," he says. "The way the actual America's Cup legislation is written at the moment, the city is going to let the America's Cup Event Authority escape without having to commit to any type of arts program whatsoever."

From the city's point of view, that's not entirely true. San Francisco's Office of Economic and Workforce Development acknowledged the importance of having an arts component in a memo titled "America's Cup Neighborhood Engagement Strategy" presented to the Board of Supervisors February 22, 2012 — though so far, that's been the only official word on the subject.

"We're still trying to get our approvals here so we haven't really moved much beyond [what's in the memo]," says the OEWD's Jane Sullivan, Communications Director for the America's Cup project. "I think what we in the mayor's office are concentrating on is trying to make sure the economic benefits spread across the city, and probably using the neighbor-

hoods as a focus of how to do that. But certainly that would include the arts component in the neighborhoods and maybe beyond."

One promising idea outlined in the memo is to use a smart phone app to help alert visitors to neighborhood activities, including arts events.

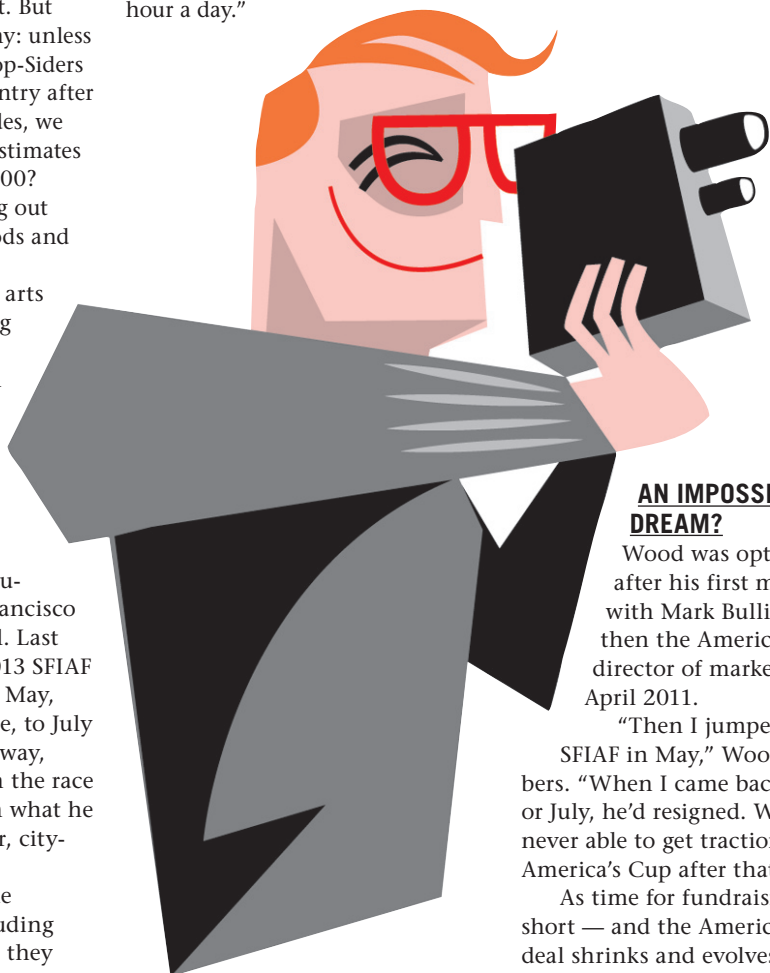
"There's an app that exists right now called Sfarts.org that is a project between the [San Francisco] Arts Commission and Grants for the Arts," Sullivan explains, noting that working with the San Francisco Travel Association would be a way to market the app to visitors.

Though discussions are "ongoing," Sullivan says the city is focused on "coordination and promotion, and then helping to develop or further develop a robust technology platform to support that."

When asked if she thinks an official, large-scale arts festival would make its way into the America's Cup deal, she's straightforward: "I do not think that's going to happen."

X GAMES 2.0

Tony Kelly — facilities manager at Bindlestiff Studio, and a longtime participant in San Francisco's arts and political scenes — believes that arts events are "the only way to save the America's Cup" in terms of reaping any of the event's promised neighborhood economic impact.



AN IMPOSSIBLE DREAM?

Wood was optimistic after his first meeting with Mark Bullingham, then the America's Cup director of marketing, in April 2011.

"Then I jumped into SFIAF in May," Wood remembers. "When I came back in June or July, he'd resigned. We were never able to get traction with the America's Cup after that."

As time for fundraising grows short — and the America's Cup deal shrinks and evolves as development plans are tinkered with;

ARTS + CULTURE: AMERICA'S CUP

"It's not just having arts events, it's putting them in places to draw people to the neighborhoods," he says. "If people go to the races in the afternoon, then you draw them out into the neighborhoods for arts events in the evening, then they actually stay in the city longer. They go to restaurants, bars, hotels, and merchants."

However, he cautions, "If you think this many people are showing up, you better have things for them to do. If you *don't* think this many people are showing up, you better create things so that people *do* show up. Either way."

get, if anyone at City Hall chose to do so," Kelly says.

Unsurprisingly, Wood shares Kelly's frustration with the city's let's-promote-what's-in-place plan. "San Francisco has this enormous arts infrastructure that it isn't using properly," he says. "Why not hotwire the system to create a program of events that would also complement [arts events which are] already going on? There's been no real effort to try and corral what's going on and figure out how it fits together, so that's what we've been trying to do."

Kelly remains skeptical that the America's Cup will even draw the promised crowds; he suspects



He's concerned about the city's strategy of promoting existing arts events without offering additional support to arts groups.

"If the city pretends that we have this ongoing international arts festival any weekend of the year, and therefore we'll just promote what we already have, and that'll be our festival during the America's Cup, that essentially works as a budget cut," Kelly says. "There's a certain amount of funding that dribbles down to the arts right now. It is what it is. And then they're like, 'We're gonna add this whole other thing, and we hope you guys can add capacity to handle this stuff, because here come all these people. But no, we're not going to support it at all.' That's a classic unfunded mandate. 'Oh, you can take this on too.'"

Kelly, Wood, and other members of the arts community have brainstormed a hypothetical list of festival events: an America's Cup-themed parade, allowing Sunday Streets on Market Street throughout the weeks of racing, outdoor musical performances, an art walk along the Embarcadero, and more, tapping into publicly-owned venues around the city. A sample budget was also drafted.

"It is definitely an example of what could be done fairly quickly and efficiently in this year's bud-

its actual impact on the city will more resemble the X Games — which San Francisco hosted in 1999 and 2000 — than an event "as big as multiple Super Bowls."

He also views the city's reluctance to support an arts festival as part of a larger, long-standing problem.

"San Francisco is this great, hip, fun, creative city — why is that? It's because of the artists. But housing prices keep going up, so more artists have to leave," he says. "However, when there's an event that's counting on us to actually deliver this stuff to the neighborhoods, there's no support for it. Push is coming to shove and has for a number of years now, and this is just one more obvious, obvious example of it." **SFBG**

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ARTS + CULTURE: TRASH

POP CULTURE NEWS,
NOTES, AND REVIEWS

BARBED WIRE LOVE

TRASH In 1968, *Pretty Poison*, which plays the Castro Theatre this Thursday in a new 35mm print, arrived a bit early. The next year *Easy Rider* would suddenly make young American directors seem like “the future” of an industry then hobbling on the same now-arthritis legs that had supported its Golden Age decades earlier. By 1970 and for several years afterward small, idiosyncratic, independent (both within and outside studio funding) films would flourish, in number and frequent quality if not commercially.

But 1968 was the year of *Belle de Jour*, 2001: A Space Odyssey, *Rosemary's Baby*, *Petulia*, two Ingmar Bergmans, and three Jean-Luc Godards — all “foreign films” in fact or stance. Stage or TV-trained not-quite-newbies like Arthur Penn or Mike Nichols aside, the perception was that U.S. cinema needed new voices yet unfound.

Certainly 20th Century Fox had no great expectations from *Poison*, which seemed eminently disposable: A small-town thriller with medium-watt stars, a first-time director (Noel Black had only done *Skaterdater*, a prize-winning '65 short about suburban boarders), and a TV scenarist (Lorenzo Semple Jr., just off the *Batman* series). Expecting to dump it into drive-ins and second run houses, they opened in one New York City theater without a press screening, then were taken aback when Pauline Kael and Newsweek sought it out and praised it to the skies.

We first meet Dennis Pitt (Anthony Perkins) being released from a lockup institution of some sort, his probation officer advising him to stay in touch and keep his “fantasies” in check. Relocating to a sleepy mill town for drone work at a chemical plant, Dennis quickly abandons both those principles. He's convinced he's under surveillance, because he's onto a conspiracy to poison the water supply. Or is that absurd intrigue just a ruse to beguile the high school honor student he's ogled on the football field in her miniskirt?

Sue Ann Stepenek (Tuesday Weld) is the golden all-American ingénue in Blondie's “Sunday Girl:” “cold as ice cream but still as sweet.” She responds to Dennis' crazy overtures with Girl Scout enthusiasm; looking for adventure, she's willing to play along with his



**TUESDAY'S CHILD IS FULL OF
BULLETS: PRETTY POISON.**

secret-agent delusions. It takes us a while to realize what's really happening — that Dennis is not the bigger freak here. When we meet Sue Ann's hectoring single mother (Beverly Garland), we begin to glean she might be using the older man to get out of her own domestic lockup. Later it occurs that she is Mother Version 2.0, with twice the chrome and venom. Weld doesn't channel deception as most actors might — her Sue Ann doesn't let us see the act's seams any more than Dennis does. The depth of her performance is only revealed in a full-circle tag scene at that unlikely hub for criminal genius, the hot dog stand.

Weld was supposed to be our great actress of the 1970s, but that didn't happen. Was the teen-pinup image impossible for audiences to overcome? Was she too “difficult”? Was she just not that interested? A few roles like this one make her career seem tragically under-realized. Director Black's, not so much — the two movies he made (1970's *Cover Me Babe*, 1971's *Jennifer On My Mind*) on *Poison's* promise were nadirs of New Hollywood flailing that sentenced him to TV work and B genre flicks. But for a moment, *Pretty Poison* made it seem like anything was possible for them both. **(Dennis Harvey) SFBG**

PRETTY POISON

Thurs/29, 7 p.m., \$7.50-\$10
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FAUN FABLES PHOTO BY MANDY MCGEE; CORNELIUS BOOTS PHOTO COURTESY OF THE ARTIST; DANNY HOLT PHOTO BY SCOTT GROLLER

MARATHON OF SOUND

Eight hours of eclectic acts at the fifth annual Switchboard Music Festival

BY EMILY SAVAGE
emilysavage@sfbg.com

MUSIC There is just no easy way to define longtime Oakland band, Faun Fables. But here goes: send a classically-trained dark folk duo into the brush and bramble of a snow-tipped forest as part of a nefarious fairy tale, then ask them to sing for their supper. See? It's difficult.

That's precisely why the band (Dawn McCarthy and Sleepytime Gorilla Museum's Nils Frykdahl) was chosen as one of the headliners for the fifth annual Switchboard Music Festival — the eight-hour-long marathon of fearless composers and bands making music that doesn't fit neatly anywhere elsewhere in the Bay. "The idea with the programming is that a lot of this music doesn't really have a home because it doesn't fall easily into one genre or another, so Switchboard is trying to be that home for these groups," explains co-organizer Ryan Brown.

The day will include 13 dizzying sets: some at just 15 minutes, most at 30 minutes, and two headliners at 45 minutes. Along with Faun Fables, the other headliner is Volti, an a capella chamber choir. "They do this incredible modern music for choir with all these extended vocal techniques and different sounds from around the world," says Brown. "We'll have them together on stage [with Faun Fables] for a song or two as well — that's what I'm really looking forward to."

Other acts this year include Dominique Leon, Cornelius Boots,

Ramon and Jessica, Mercury Falls, Jeff Anderle, Beep, the Hurd Ensemble, and Grains. The SF Conservatory Guitar Ensemble will play a piece composed by Brown on six classical guitars, electric guitar, electric bass, and percussion.

"The sets are short enough that... you hear things back to back and you can sort of start to make these connections between different genres and styles that you might not otherwise make if you were exploring on your own," says Brown.

Now completing their PhDs in music composition at Princeton, Brown and pal Jonathan Russell first came up with the Switchboard concept shortly after receiving their masters from the San Francisco Conservatory of Music. The two hung around the school after graduating — teaching and working in the box office — and routinely ate lunch together, which is where they discussed a desire to showcase the musicians they'd met. Jeff Anderle, a clarinetist at the school, came in to the discussion and the three came up with Switchboard.

"We wanted to do something that brought together all the amazing musicians, different scenes, and genre-blending zeitgeist that that seemed to be happening in the city," says Brown. "Genre lines were being deliberately broken down, things were being mixed in strange ways."

That first year the three organizers just made a list of people they knew who were breaking down those barriers and pro-

grammed the event. The first three years the event was held at the Dance Mission Theater, capacity 135, and last year it jumped to Brava Theater, which can house around 350 people. "The sound there is incredible, it's just a really cool space and size," Brown says.

And in that space there will be nearly 100 musicians milling about, both in the proper concert room where bands will be playing, and out in the lobby, where there will be merch, food and drink, and a projection of the live music. Attendees will be given wristbands, so they may also mill about during the eight-hour stretch.

As in years past, nearly every band playing the festival is from the Bay Area. It's been a deliberate choice, as Brown and his co-organizers feel the region doesn't get the attention it deserves for having such an innovative music scene. And, they feel like they're filling a niche in that scene.

"There are other festivals here that are doing what they do really well," says Brown. "Outside Lands, showcasing a certain type of rock music, Other Minds, showcasing a certain type of contemporary music, the jazz festival — but what about the music that doesn't fit into any of these distinctions?" **SFBG**

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ARTS + CULTURE: MUSIC CONTROLLERS UP: THE "GODDESSES TOUR" DOES ITS THING. | PHOTO BY BRIAN COSTA



EXTRA POINTS Link follows the princess through the four-movement Legend of Zelda symphony

BY EMILY SAVAGE
emilysavage@sfbg.com

MUSIC If the triumphant theme to 1986-released video game *The Legend of Zelda* sends a knowing shiver down your spine; if you've ever spent hours obsessively clicking homemade remixes and covers of the soundtrack on YouTube (oh hey Deadmau5); there's finally a highbrow spot for you among the upper crust: "*The Legend of Zelda™: Symphony of the Goddesses Tour*" is making its exultant, geeked out way to Davies Symphony Hall this week.

It features two hours of the theme from that first game — originally created by legendary Nintendo composer Koji Kondo — and themes from subsequent games in the *Zelda* franchise, up through 2011's *Skyward Sword* for Wii, in a complete four-movement symphony, orchestrated and arranged by Chad Seiter.

Back to lowbrow YouTube for a moment. This comment on *Zelda* perfectly sums it up: "There is only ONE tune, ONE game that unites all other gamers together and defines who we are. Here we have the pinnacle version of that tune." Hyperbolic? Certainly, but you get the point. People freak out about the music of *Zelda*.

Geeking out myself about the prospect of seeing it performed live at the symphony, I got the rundown from the show's producer Jason Michael Paul:

SFBG How did the idea for this arise?
Jason Michael Paul I have been producing video game music concerts since 2004, starting with "Dear Friends — Music from *Final Fantasy*" and including "Play! A Video Game Symphony" in 2006. I had always wanted to do a concert devoted to *The Legend of Zelda*. With the 25th anniversary of the franchise, I pitched the idea to Nintendo and

they loved the concept of the 25th Anniversary concerts and the tour.

SFBG What is your personal connection to the classic games?

JMP I have been playing video games since the Nintendo NES days. If I wasn't doing sports or school, I was getting down with friends at my house playing *Castlevania*, *Gauntlet*, *Mario*, *Zelda*. The music from these games was the soundtrack of my childhood. As an adult, I have been fortunate to work for companies like Playstation, Nintendo, and publishers of games like *Final Fantasy*, *Kingdom Hearts*, and *The Legend of Zelda*.

Doing product launches, trade-shows, press events, etc. as a producer, and working with extremely creative producers for the games is my personal connection. Perhaps, the biggest connection to a classic game is *Zelda*. As part of the recent *The Legend of Zelda Skyward Sword* game and the 25th Anniversary, my company produced a symphonic CD that was included as part of the bundle with the game.

SFBG What about *Zelda's* soundtrack makes it a good match for a symphony?

JMP The music undeniably plays a huge role in *Zelda*, as melodies and motifs were carried across to newer titles, deepening our understanding of this fictional world from an emotional perspective. We know Princess *Zelda's* theme — and when we hear it, it takes us back to countless destined encounters we had with her character.

The music orchestrated and arranged by Chad Seiter plays down perfectly for an orchestra to perform. When we take these wonderful small, short melodies and expand on them to the beauty of an orchestra, there is an undeniable attraction to the result. People love to hear these great melodies reimagined.

SFBG What was the writing and production process like?

JMP [It] is the result of experience plus enthusiasm and passion for the franchise. We literally grew up with *Zelda*, from its first introduction into video game culture in 1986. A lot of cooperative man hours have been poured into creating all of the new arrangements and accompanying visuals that make up "*Symphony of the Goddesses*," and it's been done in such a way that we're hoping — and betting — will connect deeply with even the most dedicated enthusiast.

For a lifelong fan like me, bringing the stories and music of *The Legend of Zelda* to the concert hall is truly like a dream come true. This show allows us to present the material in a very faithful, exciting, and idealized fashion. Of course, none of this would be possible without the love and support that Nintendo has given to the project.

SFBG What was Nintendo's initial reaction to the idea?

JMP It had everything to do with being in the right place at the right time. Nintendo had ideas for the *Zelda* 25th anniversary, anniversary concerts, and a symphonic CD to accompany the *Skyward Sword* release. I presented them a proposal for a concert devoted to *Zelda*. My contacts at Nintendo knew my track record — I had worked with Nintendo since 2005 — and decided that my company was the perfect match to deliver. I am truly just thankful to be a part of this. **SFBG**

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50/50

Dancer-choreographers work through the pros and cons of getting older in *Jess Meets Angus*

BY ROBERT AVILA
arts@sfbg.com

DANCE Strange how being “of a certain age” can bring so much uncertainty along with it. In the installment of Berlin-based choreographer Silke Z.’s “Just Between Us — The Generation Project” making its US premiere at CounterPULSE this weekend, two guys, at least, will move boldly forward into the middle ages.

A coproduction of Silke Z./resistance and Jess Curtis/Gravity, *Jess Meets Angus* is a duet between San Francisco’s Jess Curtis and renowned Scottish choreographer Angus Balbernie, both accomplished artists now in their 50s (Curtis just barely), meeting on stage over the subject of being men and dancers in maturing bodies.

“We’re the 50-year-old guys in this larger concept that now has six generations of duets,” explains Curtis via Skype from UC Davis, where he is completing a doctorate in performance studies. (Following the CounterPULSE shows, *Jess Meets Angus* will have performances in Davis as well.) Silke Z. had begun the project with an encounter between two 30-somethings named Felix, hence titled *Felix Meets Felix*, which Curtis saw in Berlin (where he’s divided his time for over a decade now).

In asking Curtis and Balbernie — the latter her own teacher at Dartington College of Arts; he was also the bridgehead for Steve Paxton and the spread of contact improvisation in Europe in the 1970s–80s — Silke Z. is also bringing together two related but distinct traditions of postmodern dance. But the piece, which has already premiered in Germany and Lithuania with more stops ahead in Montreal and Poland, is designed to speak readily to a general audience, through text and movement, about a universal theme.

That said, traveling with the show has brought to light a sense of the social, cultural, and environmental specificity in concepts and experiences of aging. Curtis says the piece surprised, not to say



freaked out people in Lithuania, for instance. One audience member explained to him that there, where the health of the male population as a whole is poorer, men in their 50s are generally “about to die,” not merely midway through life. The forthcoming dialogue from the stage was also a shock.

“The fact that we said anything about our personal lives — they didn’t even know what to do with that. I felt that people were really excited about [the work], but it is such a different vision of maleness, it’s a little confusing and challenging.”

Even Curtis admits putting himself onstage to discuss aging wasn’t entirely easy. “I had some little bits of resistance,” he says. “When I began working on the piece I was still 49, and Silke kept calling it ‘the 50-year-old guys,’ and I was like, ‘Look, I’m not 50 yet. We can call it guys *around* 50, or something.’ I don’t want to be rushed into *that*. But otherwise it made sense to me. It’s some of the first performing that I’ve done in a while. That was kind of relaxing.”

He adds, “In terms of the material, it felt quite interesting to engage with. I was simultaneously working on *Dances for Non/Fictional Bodies* [which premiered locally at

YBCA in February 2011], so there was [connection with] those issues: yeah, this is the body I have. What are the stories in it? My father was also ill, and I was watching him age and watching things getting [physically] more difficult for him. Some of that poignancy was there too, as I was asking, ‘OK, what is the dance to make right now?’”

The honesty in the process does not necessarily imply literal truth in the text, cautions Curtis. “Yes, there’s a big autobiographical dimension, but not everything is true. We’re Jess and Angus and we mine a lot of our histories. But there were things that came up as we were improvising and trading back and forth that kind of stretched; that worked theatrically and are a deeper truth, but are not necessarily facts about our lives.”

As for how much he and Balbernie discovered they had in common when it came to the theme, Curtis is intriguingly vague: “Enough similarity and enough difference to be interesting.” **SFBG**

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ARTS + CULTURE: DANCE

THE SECRET HISTORY OF LOVE (LEFT); ROBERT MOSES' KIN.
DORSEY PHOTO BY LYDIA DANILLER; MOSES PHOTO BY RJ MUNA



PAST, PRESENT, FUTURE

Choreographers Robert Moses and Sean Dorsey discuss their new, history-inspired works

BY RITA FELCIANO
arts@sfbg.com

DANCE This weekend choreographers Robert Moses and Sean Dorsey present new dances. Moses' *Helen*, inspired by the myth of the beautiful Greek whose face launched a thousand ships, is at Yerba Buena Center for the Arts; Dorsey's *The Secret History of Love*, based on how LGBT people used to meet, plays Dance Mission Theater. Both choreographers started dancing in their hometowns — Philadelphia for Moses, Vancouver for Dorsey — and began choreographing professionally in San Francisco. They recently talked to the Guardian about how they came to be where they are now.

SFBG Do you remember how dance entered your life?

Robert Moses We danced the way kids do. My sister and family members all danced. As teenagers we would get together in clubs where you showed your steps, and you had a contest. You couldn't just jump around a little bit. You had to be the very best dancer that you could be.

Sean Dorsey My first memory is spinning round the living room in a leotard to "Free to Be ... You and Me." There was a lot of music in my house, lots of artists in my family, and there was a lot of space and encouragement for that kind of activity.

SFBG How did your formal training in dance start?

RM In my last semester in high school, I ended up in a dance class when another class was cancelled.

At university, I started training in West African, Haitian, ballet, contemporary, tap, and musical theater. I did all of it because I knew that's what I wanted to do.

SD My big childhood hero was Carol Burnett; my dream was to go into comedy. I was in graduate school in Community Development when I was invited to audition for the dance department. So I started to study dance at 25. It was going to be recreational, but I found that it was my deepest love.

SFBG We all bring our cultural background and life experiences to our work. If and in what way does that influence what you do?

RM Of course, it influences what you do; there is no way that it couldn't. You are a member of group but you are also an individual who is changing and maturing. Sure, I have put perspectives on American, African American, and displacement issues. The thing to remember is what you do is not who you are.

SD As a transgendered person, a queer person, and an immigrant person, an outsider's consciousness charges my art-making, and I hope that brings a heightened awareness and sensitivity to the kind of themes that I explore in my work such as family, love, or searching for a place in the world.

SFBG How does the process of making a new piece start?

RM It's different each time. Sometimes it starts with a topic; sometimes with just a movement. A work might also tell me to lean more on the music or talk more about a subject. I also consider how

a piece will be presented within a particular frame. The movement itself is created in the studio by the dancers and myself.

SD My process feels ridiculously long. All my pieces are accompanied by a sound score of narration and music. It takes four to six hours in the studio to make one minute. It's always music, music, music and words, words, words. Once that is finished, I take the draft to the dancers and we make the movement together.

SFBG What would you like us to know about the upcoming premieres?

RM We are talking about the Greek *Helen* and the notion of an idealized woman, but also about the way people are the playthings of the gods. I am a fan of Carl Hancock Rux's spoken word and music; he alludes to the *Iliad* but I am really interested in how women react to the situations they are in.

SD The show is based on archival research and features the real-life stories and voices of eight LGBT elders, from 1920s speakeasies to wartime love affairs, and the really repressive 1950s. **SFBG**


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BY DENNIS HARVEY
arts@sfbg.com

FILM The phenomenon of grown children remaining under (or returning to) mom and dad's roof well after the customary sell-by date has been a regular topic of late in American entertainment and pop sociology.

In Italy, however, that situation is hardly seen as representing some sort of domestic evolutionary failure. In fact it's pretty normal, for reasons that include differing attitudes toward real estate (few would sell a flat that's been in the family for generations), perpetually bleak employment prospects (all the worse sans nepotistic connections), and the umbilical cord seemingly never severed between mothers and sons.

It's not for nothing that the country where the Pope lives is Ground Zero for the Madonna-whore complex. Art and life have so frequently reinforced notion that for Italian men, there are only two relevant kinds of women: the kind they want to fuck, and Mama.

Gianni Di Gregorio is both a triumph over and cautionary illustration of the aging *uomo*, racking up decades of experience yet still infantilized by that most binding tie. He's a late bloomer who's long worked in theater and film in various capacities, notably as a scenarist for 2008's organized

Gianni Di Gregorio returns with a gentle sequel to *Mid-August Lunch*

crime drama *Gomorrah*. That same year he wrote and directed a first feature basically shot in his own Rome apartment. *Mid-August Lunch* was a surprise global success casting the director himself as a putz, also named Gianni, very like himself (by his own admission), peevishly trying to have some independence while catering to the whims of the ancient but demanding mother (Valeria De Franciscis) he still lives with.

Di Gregorio thus entered the rarefied realm of writer-director-actors who make lightly fictionalized but essentially autobiographical movies about themselves. That kind of enterprise can go either

way — insufferable or delightful, indulgent or insightful. Fortunately, *Lunch* was charming in a sly, self-deprecating way, and *The Salt of Life* is more of the same minus the usual diminishing returns. The creator's barely-alter ego Gianni is still busy doing nothing much, dissatisfied not by his indolence but by its *quality*. But his pint-sized, wig-rocking, nearly century-old matriarch has moved to a plush separate address with full-time care. That plus her extravagant generosity to friends and employees is eating up Junior's hopeful inheritance.

Having exhausted his own pension (he was forcibly “retired”

at 50, and one senses he didn't exactly knock himself out looking for other work), Gianni views mom's spendthrift twilight with whiny but helpless dismay. Under his own roof, there's more functional disorder: daughter (Teresa Di Gregorio) comes and goes, often less visibly than the on-off boyfriend (Michelangelo Ciminale) who stays here overnight more often than at his own parents' place. It takes some time to figure out that Gianni's wife (Elisabetta Piccolomini) lives here too, since their relationship has obviously long ceased to extend co-parenting and tenancy. He is, as they say, at liberty.

Salt's main preoccupation is Gianni's discovery that while he's as available and interested in women as ever, at age 63 he is no longer visible to them. Surrounded by femininity in low-cut dresses — while lower-key, this movie stares open-mouthed at breasts as fervently as Italian sexploitation king Tinto Brass does asses — he is depressed to find they perceive him in asexual terms. (It is particularly wounding when a sexy neighbor says she had a “beautiful dream” about him ... in which he was her grandfather.) A still-randy lawyer friend (Alfonso Santagata) trying to get him back into circulation advises, “An old engine that's been abandoned for years and gone rusty needs time to start working again.” The screenplay attempts lubricating Gianni's gears via Viagra and, later, an accidental dosing of some party hallucinogenic.

While Fellini confronted desirable, daunting womanhood with a permanent adolescent's masturbatory fantasizing, Di Gregorio's humbler self-knowledge finds comedy in the hangdog haplessness of an old dog who can't learn new tricks and has forgotten the old ones. Nearly as food-focused as his first film, *The Salt of Life* is like a rich home-cooked meal lent gentle absurdity by the cook's constant worrying aloud whether his digestion can still take the strain. **SFBG**

THE SALT OF LIFE opens Fri/30 in Bay Area theaters.

MISTER VENGEANCE

Iranian filmmaker Rafi Pitts' tense, taut *Hunter*

FALLING DOWN: RAFI PITTS WROTE, DIRECTED, AND STARS IN *THE HUNTER*.BY DENNIS HARVEY
arts@sfbg.com

FILM Iran is the kind of nation where political protest in public art has to be muted or disguised. It was well buried in recent hit *A Separation*, and is just slightly more apparent in Rafi Pitts' *The Hunter*. Shot and set during the contentious 2009 Presidential campaign — Pitt is a rare expat filmmaker allowed to shoot in the country his family left decades ago — it starts as a Kafka-esque portrait of quiet desperation in a cold, empty Tehran, then turns into a sort of existential thriller. The precise message may be ambiguous, but it's no surprise this two-year-old feature has so far played nearly everywhere but Iran itself.

Ali (Pitts) is released from prison after some years, his precise crime never revealed. Told that with his record he can't expect to get a day shift on his job as security guard at an automotive plant, he keeps hours at odds with his working wife Sara (Mitra Hajjar) and six-year-old daughter Saba (Saba Yaghoobi). Still, they try to spend as much time together as possible, until one day Ali returns to find them uncharacteristically gone all day.

After getting the bureaucratic runaround he's finally informed by police that something tragic has occurred; one loved one is dead, the other missing. When his thin remaining hope is dashed, with police

notably useless in preventing that grim additional news, Ali snaps — think Peter Bogdanovich's 1968 *Targets*. He's soon in custody, albeit in that of two bickering officers who get them all lost in the countryside, the terse but strikingly shot film now recalling elements of Jerzy Skolimowski's *Essential Killing* (2010) and Nuri Bilge Ceylan's *Once Upon a Time in Anatolia* (2011) in its endless pursuit through imposing landscapes.

Pitts, a long-ago child performer cast here only when the actor originally hired had to be replaced, makes Ali seem pinched from the inside out, as if in permanent recoil from past and anticipated abuse. This thin, hunched frame, vulnerable big ears, and hooded eyes — the goofily oversized cap he wears at work seems a deliberate affront — seems so fixed an expression of unhappiness that when he flashes a great smile, for a moment you might think it must be someone else. He's an everyman who only grows more shrunken once the film physically opens up into a natural world no less hostile for being beautiful.

Ali actually does hunt game, earlier on — but in *The Hunter*, we glean he's been the hunted one way or another his whole life. The film's score is sparse percussion that, like the drums in Eugene O'Neill's *The Emperor Jones*, count down toward an inexorable extinction that bears mythological (or authoritarian) fate's hand. **SFBG**

THE HUNTER opens Fri/30 at the Roxie.

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SISTERZ ACT: TRACI P, CRYKIT, AND SARAH SMALLS HIT 10 TOGETHER.

SIS HOP

BY MARKE B.
marke@sfbg.com

SUPER EGO Like many of the great, old-ish-school Bay Area hip-hop party collectives, the Sisterz of the Underground core crew has skedaddled — founder Sarah Smalls to LA, creative director Traci P. and organizer Crykit to Las Vegas — following their fortunes to other, perhaps fresher climes. But just like those spectacular b-girl (and -boy) cypher dance circles that have been popping up on finer San Francisco floors of late, the Sisterz are returning, hopefully bringing more of that fly feeling back with them.

A huge **Sisterz of the Underground 10th Anniversary Celebration** on Sat/31 (sisterzunderground.eventbrite.com) includes not just a dazzling nighttime party at Public Works with music by Kid Sister, DJ Shortee, Butterscotch, La Femme Deadly Venoms, Jeanine Da Feen, Green B, Pony P, and more, plus a gallery show of all-female artists, nail art, vendor fair, live painting, and a one-on-one female all-styles dance battle — but also afternoon production tech and dance workshops and a panel discussion about female empowerment and multiculturalism at CellSpace. The Bay is going to get some phenomenal femme in its face, and not a moment too soon OK?

Talking with the Sisterz is a trip — see my full interview on our SFBG Noise blog — with nostalgic name-drops like storied rap and turntablism venue Justice League, the Extra Credit Kru dance battlers (still in effect), graffiti artist Arouz, emcee Inchant, and Def Ed, the incredible education and empowerment program the Sisterz started that reached schools in six counties in the Bay Area before it was disbanded a couple years ago. The general Sisterz network itself is still slamming, with chapters up and down the West Coast, as well as in New Mexico and Brazil.

And the Sisterz still aren't shy about expressing themselves. When asked

about the state of hip-hop, Traci P says, perhaps with a certain super-hyped Bay Area MC in mind, "There is less and less attention paid to substance and more to image and look. Half of these girls can't even perform live and are in a sense disposable because they have no stage presence. Just a pretty face with flashy clothes and jewelry. At a time when everything seems so fabricated, it's essential that people be exposed to the roots of the music and the culture." *Werrrd.*

SUBB-AN

I caught this UK house wunderkind last year in Berlin at the awesome Tresor club — he played a pumping, expansive set that eventually set off for deeper currents, intricate grooves ride over each other for long periods and innovative technology put into the service of the steamy atmosphere rather than just being "showy." And he's cute.

Thu/29, 10pm, \$10. Vessel, 85 Campton Pl., www.vesselsf.com

FORWARD 10TH ANNIVERSARY

Another 10-year banger — this one for adorably talented Adnan Sharif's Forward tech-house collective, bringing in an absolutely bonkers lineup to move us into the next. Deep and wiggly Clockwork from Milan co-headlines with Seattle smart-techno fave Pezzner, plus Nikola Baytala, the No Way Back crew, and a Silent Disco space out side with Star Kommand and more.

Fri/30, 10pm-5am, \$10-20. Mighty, 119 Utah, SF. www.forwardsf.com

LEXINGTON 15TH ANNIVERSARY

Time flies when you're a flaming hot lesbian! Can it be 15 years already since the proudly dive-y Lex threw open its doors to the gorgeously rough-and-tumble dykes of the Mission and their humble admirers (like yours truly)? Oh hell yes. Congratulate owner Lila and crew on keeping one of the few lesbars in homocity open, with filthy music, smokin' go-gos, kinky quinceanera shenanigans, and lipstick-obliterating drink specials.

Sat/31, 9pm, free. Lexington Club, 464 19th St., SF. www.lexingtonclub.com **SFBG**

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MUSIC LISTINGS

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CHUCK PROPHET PLAYS GREAT AMERICAN MUSIC HALL FRI/30.

PHOTO BY CHARLIE HOMO

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listsings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 28

ROCK/BLUES/HIP-HOP

Adios Amigo, Sami.The.Great Hotel Utah. 8pm, \$8.
Aziatix, Russell W. Cafe Du Nord. 8pm, \$17-\$20.
JC Brooks and the Uptown Sound, Slippery Slope, Riot Earp Bottom of the Hill. 9pm, \$10.
Damir Johnny Foley's. 9pm, free.
Dirty Ghosts, Chapter 24, Slam Hound Hemlock Tavern. 9pm, \$7.
Dirty Hand Family Band, Viva Le Vox, Rachel Brooke, Slow Poisoner Thee Parkside. 8pm, \$7.
Jeff vs. Jason Marion Johnny Foley's Dueling Pianos. 9:30pm.
Liz O Show, Wes Leslie and His Deadly Medley, Donovan Plant Brick and Mortar Music Hall. 9pm, \$5-\$7.
Pro Blues Jam with Keith Crossan Biscuits and Blues. 8 and 10pm, \$15.
Punk Floyd, Slow Dance Killers El Rio. 9pm, \$5.
Sea of Bees, Radiation City, Loom Rickshaw Stop. 8pm, \$10.
Shinedown, Adelitas Way, New Medicine Regency Ballroom. 7pm, \$37.
Voxel, Beautiful Losers 50 Mason Social House, SF; www.50masonsocalhouse.com. 9pm.

JAZZ/NEW MUSIC

John B Yoshi's. 8pm, \$32; 10pm, \$28.
Chris Amberger Trio and Jazz Jam Yoshi's Lounge. 6:30pm, free.
Cosmo AlleyCats Le Colonial, 20 Cosmo Place, SF; www.lecolonialsf.com. 7-10pm.
Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.
Greg Gotelli Quartet Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.
Russell Thompkins Jr. & the New Stylistics Razz Room. 8pm, \$45.50-\$47.50.

FOLK/WORLD/COUNTRY

Skip Heller Revolution Cafe, 3248 22 St, SF; (415) 642-0474. 8:30pm.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycall-wednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.
Full-Step! Tunnel Top. 10pm, free. Hip-hop, reggae, soul, and funk with DJs Kung Fu Chris and Bizzi Wonda.
KUSF in Exile DJ Night Monarch, 101 Sixth, SF; www.savekusf.org. 5:30-9:30pm.
Mary Go Round Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, \$5. Drag with Suppositori Spelling, Mercedes Munro, and Ginger Snap.
Megatallica Fiddler's Green, 1333 Columbus, SF; www.megatallica.com. 7pm, free. Heavy metal hangout.
Shutter Elbo Room. 10pm, \$5. With DJs Nako, Omar, and Justin.
Southern Fried Soul Knockout. 9:30pm, \$3. With selectors Medium Rare (Jason Duncan) and Psyhy Mikey.
Vespa Beat Bliss Bar, 4026 24th St., SF; www.blissbarsf.com. 9pm, free. MSK.fm spins rare-grooves, electroswing, and boogie.

THURSDAY 29

ROCK/BLUES/HIP-HOP

Ferocious Few, Zodiac Death Valley, B. Hamilton Great American Music Hall. 8:30pm, \$15.
Fights Without Fears Within, Broken Cities, Groundskeeper Hemlock Tavern. 9pm, \$7.
Flight Facilities, popscene DJs Rickshaw Stop. 10pm, \$12-\$14.
Generalissimo, Moggs, Minot El Rio. 8pm, \$5.
Grannies, Kamikaze Queens, Rough Mix Thee Parkside. 9pm, \$6.
Great Girls Blouse, AMs, Victoria & the Vaudevillians, Courtney Nicole Hotel Utah. 8pm, \$6.
Mark Growden, Night Genes Brick and Mortar Music Hall. 8pm.
Penelope Houston Cafe Du Nord. 8:30pm, \$12.
John Garcia Band Biscuits and Blues. 8 and 10pm, \$15.
John Lawton Trio Johnny Foley's. 9pm, free.
Jason Marion vs. Jeff Johnny Foley's Dueling Pianos. 9:30pm.
Valerie Orth, Emily Anne Band, JRo Project Amnesia. 9pm, \$7-\$10.
Picture Atlantic, Stomacher, Via Coma, Briertone Slim's. 8pm, \$13.
Waiting Room, Catharsis for Cathedral, Shakes Gown, Infinity Rider Knockout. 9:30pm, \$6.
W-Beez, Revivalists Boom Boom Room. 8pm, \$8.
Tyga, YG, Lil Twist Warfield. 8pm, \$28.
Tyrone Wells, Joe Brooks, Mike Annuzzi Independent. 8pm, \$18.

JAZZ/NEW MUSIC

John B Yoshi's. 8pm, \$32.
Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Tom Lander and Friends Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.
Michael LaMacchia Yoshi's Lounge. 6:30pm, free.
Mercury Falls Revolution Cafe, 3248 22 St, SF; (415) 642-0474. 8:30pm.
Russell Thompkins Jr. & the New Stylistics Razz Room. 8pm, \$45.50-\$47.50.

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5. With DJ/host Pleasuremaker spins Afrobeat, Tropicália, electro, samba, and funk.
DJ Dangerous Alien 50 Mason Social House, SF; www.50masonsocalhouse.com. 9pm.
Get Low Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. Jerry Nice and Ant-1 spin Hip-Hop, 80's and Soul with weekly guests.
KUSF in Exile DJ Carolyn Hemlock Tavern. 6-9pm.
Thursdays at the Cat Club Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with DJ's Damon, Steve Washington, Dangerous Dan, and guests.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 30

ROCK/BLUES/HIP-HOP

Alma DesNuda, Brett Hunter Boom Boom Room. 8pm, \$15.
Cumbia Tokeson, Inspector Gadjie Brass Band, Gamelan X Rickshaw Stop. 9pm, \$10-\$12.

"Frequinox" Boom Boom Room. 1:30am, \$20. Galactic after party with Stanton Moore, Bobby Mac, and more.
Galactic Fillmore. 9pm, \$29.50.
Lagos Roots Afrobeat Ensemble Brick and Mortar Music Hall. 9pm, \$7-\$10.
Metallagher, White Shirt, Space Vacation Thee Parkside. 9pm, \$10.
Mindless Self Indulgence, Hyro Da Hero Regency Ballroom. 9pm, \$27.
Mini Mansions Cafe Du Nord. 9:30pm, \$10.
Muddy Roses 50 Mason Social House, SF; www.50masonsocalhouse.com. 7pm.
Pins of Light, Kowloon Walled City, Elephant Rifle, Chris Thayer Hemlock Tavern. 8:30pm, \$7.
Chuck Prophet Great American Music Hall. 9pm, \$18.
Rad Cloud, Kacey Johansing and Friends, Graves, Natural Bridges Amnesia. 9pm, \$7-\$10.
Rebirth Brass Band, California Honeydrops, DJ Harry Duncan Independent. 9pm, \$25.
Sonny Rhodes Biscuits and Blues. 8 and 10pm, \$20.
JC Rockit, Jeff, Jason Marion Johnny Foley's Dueling Pianos. 9pm.
Saw Doctors Slim's. 8pm, \$25.
Sole Johnny Foley's. 9pm, free.
Vinyl Lux 50 Mason Social House, SF; www.50masonsocalhouse.com. 10pm.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Chano Dominguez Yerba Buena Center for the Arts, 701 Mission, SF; www.sjfazz.org. 8pm, \$30-\$50.
Russell Thompkins Jr. & the New Stylistics Razz Room. 8pm, \$45.50-\$47.50.
Patrick Wolff Revolution Cafe, 3248 22 St, SF; (415) 642-0474. 9pm.

FOLK/WORLD/COUNTRY

"Ah Vive L'amour: French Songs and Arias TLP Theatre La Perouse, 1201 Ortega, SF; (415) 661-5232. 8pm, \$10-\$15.
Atlanta Rhythm Section Yoshi's. 8pm, \$25; 10pm, \$22.
San Francisco Mandolin Orchestra performs Pergolesi's Stabat Mater Mission Dolores Basilica, 3321 16 St, SF; www.missiondolores.org. 7:30pm, \$10-\$15.

DANCE CLUBS

BLOKE Truck, 1900 Folsom, SF; www.trucksf.com. 8pm. DJ Dank and Johnny Kat spin English beats, new wave, trip-hop, and punk.
BWAX Forro Dance Party Bissap Baobab Village, 37722 19th St, SF; www.forrobrazuca.com. 9:30pm, \$5. Brazilian with DJs Carioca and P-Shot.
DJ What's His Fuck Riptide Tavern, 3639 Taraval, SF; (415) 681-8433. 9pm, free. Spinning old school punk rock.
Family Vibes Elbo Room. 10pm, \$10. With Bang Data and Non Stop Bhanga.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Pat Mahoney and Nancy Whang of LCD Soundsystem Public Works. 10pm, \$10.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Pledge: Fraternal Lookout. 9pm, \$3-\$13. Benefiting LGBT and nonprofit organizations. Bottomless kegger cups and paddling booth with DJ Christopher B and DJ Brian Maier.
Teenage Dance Craze Knockout. 10pm, \$5. Wild surf, insane garage, and rocking soul with DJs Russell Quan, Okie Oran, and dX the Funky Granpaw.

SATURDAY 31

ROCK/BLUES/HIP-HOP

Bpos, KSB Thee Parkside. 9pm, \$10.
Brewing Company 50 Mason Social House, SF; www.50masonsocalhouse.com. 7pm.
Kathleen Edwards, Hannah Georgas Independent. 9pm, \$20.
"Frequinox" Boom Boom Room. 1:30am, \$20. Galactic after party with Stanton Moore, Bobby Mac, and more.
Fusion Johnny Foley's. 9pm, free.
Galactic Fillmore. 9pm, \$29.50.
Ghosts of Electricity Brick and Mortar Music Hall. 9pm, \$17-\$20. Tribute to Bob Dylan.

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MUSIC LISTINGS

Glitter Wizard, Creepers, Havarti Hemlock Tavern. 9:30pm, \$7.
Clay Hawkins, Jeremy D'Antonio, Adam Diener, Daniel Seidel Plough and Stars. 9pm. \$6-\$15.
Hollow Mirrors, Days of High Adventure Bender's, 800 South Van Ness, SF; www.benders-bar.com. 10pm, \$5.
Jeff, Jason Marion, Rags Tuttle Johnny Foley's Dueling Pianos. 9pm.
Laura Jean & the Shoo-flies, Val Esway & El Mirage, Vermes Knockout. 10pm, \$6.
Rebirth Brass Band, Extra Action Marching Band, California Honeydrops Mezzanine. 10pm, \$25.
Roots and Rhythm Series with DJ Harry Duncan Amoeba, 1855 Haight, SF; www.amoeba.com. 2-5pm.
Sands, Magic Leaves, Range of Light Wilderness El Rio. 9pm, \$7.
Saw Doctors Slim's. 8pm, \$25.
Shellshag, Street Eaters, Neon Piss, Apogee Sound Club El Rio. 3pm, \$7.
Strange Vine, Mahgeetah, City Tribe Cafe Du

Nord. 9:30pm, \$10-\$13.
Swindlefish 50 Mason Social House, SF; www.50masonsocialhouse.com. 10pm.
Earl Thomas & the Blues Ambassadors Biscuits and Blues. 8 and 10pm, \$15.
Turtle Rising, Edge Play Thee Parkside. 3pm, free.
"Trash Art Bash" King Kong Bar, Escape from NY Pizza, 333 Bush, SF; Facebook: Trash Art Bash. 7-11pm, free. Repurposed art and live music by Pineapple Princess, Skirts, and Mad Mama Lopez.
True Margrit Red Devil Lounge. 7pm, \$11-\$13.
Young Prisms, Terry Malts, Cold Showers, Cool Angels, Weekend (DJing) Bottom of the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Patrice Rushen & Friends Yoshi's. 8pm, \$30; 10pm, \$26.
Russell Thompkins Jr. & the New Stylistics Razzz Room. 7 and 9:30pm, \$45.50-\$47.50.

FOLK/WORLD/COUNTRY

Brasil Vox Revolution Cafe, 3248 22 St, SF; (415) 642-0474. 9pm.
Saturday Night Salsa Ramp, 855 Francois, SF; www.facebook.com/therampsf. 5:30pm, \$10.
Benny Velarde Yerba Buena Center for the Arts, 701 Mission, SF; www.sfjazz.org. 8pm, \$20-\$35.

DANCE CLUBS

Boot Camp Clik Mighty. 9pm.
Bootie SF: Whitney Houston Mashup Tribute DNA Lounge. 9pm, \$10-\$20. With resident Bootie DJs Adrian and Mysterious D, Smash-Up Derby, Whitney Houston tributes, and more.
Double Duchess Rickshaw Stop. 9pm, \$8-\$10. With DJs Brown Amy and Carnita, VivvyAnne Forevermore, and more.
DUSTFISH Rides Action Jackson Retox Lounge. 9pm. Burning Man fundraiser with DJs Anodyne Industries, Random Intent, Ernie Trevino, and more.

If These Walls Could Talk: Lexington Club 15 Year Anniversary Lexington Club, 3463 19th St, SF; www.lexingtonclub.com. 9pm, free. With Jenna Riot, Miss Pop, Durt, Andre, and more.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé.
Sisterz of the Underground 10 Year Anniversary Public Works. 10pm, \$12.
Sweater Funk Elbo Room. 10pm, \$8. With Jon, Guillermo, Selector DJKirk, Sabrina, Chung-tech, and more.

SUNDAY 1

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Band Workshop Showcase" Rickshaw Stop. 6:30pm, \$12-\$20.

Chain and the Gang, Neonates, Smell Brick and Mortar Music Hall. 9pm, \$9-\$12.
Harrington Saints, Stagger and Fall Thee Parkside. 3pm, \$7.
Head for the Hills Hotel Utah. 9pm.
Modern Day Moonshine Boom Boom Room. 8pm, free.
Races, NO, Sunbeam Rd. Cafe Du Nord. 8pm, \$10.
"Switchboard Music Festival" Brava Theater, 2718 24th St, SF; www.switchboardmusic.com. 2-10pm, \$15. With Volti, Faun Fables, and more.
Andre Thierry & Zydeco Magic Knockout. 7-10pm.
Wedding Present, Pinky Piglets Independent. 8pm, \$15.

JAZZ/NEW MUSIC

Raul Midon Yerba Buena Center for the Arts, 701 Mission, SF; www.sfjazz.org. 7pm, \$20-\$35.

CONTINUES ON PAGE 28 >>



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THURSDAY 3/29 8pm-12pm

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- Adios Amigo

THURSDAY 03/29 8:30PM • \$6 ADV & DOOR

- Great Girls Blouse
- The AM's
- Victoria and the Vaudevillains
- Courtney Nicole

FRIDAY 03/30 9PM • \$8 ADV / \$10 DOOR

Night of duos

- Melody Walker
- Misner & Smith
- Jeanie & Chuck

SATURDAY 03/31 9PM • \$10 ADV & DOOR

- Brother Josephus and the Love Revival
- Revolution Orchestra
- The Dunwells

SUNDAY 04/01 8PM • \$8 ADV & DOOR

- Head for the Hills
- The Creak

MONDAY 04/02 8PM • \$FREE

Bay Guardian Readers Poll Best Open Mic

- Open mic with Brendan Getzell

TUESDAY 04/03 8PM • \$5 ADV & DOOR

- Jordan Carp
- No Lovely Thing
- MK4

WEDNESDAY 04/04 9PM • \$7 ADV & DOOR

- The Wooden Sky
- Birdhouse
- Scott Mellis

THURSDAY 04/05 8PM • \$8 ADV & DOOR

Songwriters in the Round:

- Heather Combs
- Jeff Campbell
- Christine Havrilla
- The Plastic Arts

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VIVA LE VOX
THE SLOW POISONER

THURSDAY 3/29 9PM \$6



THE GRANNIES
KAMIKAZE QUEENS
ROUGH MIX
DJ Platform Whore

FRIDAY 3/30 9PM \$10/\$12



METALLAGHER
WHITE SHIT
SPACE VACATION

SATURDAY 3/31 3PM FREE



HAPPY HOUR SHOW
TURTLE RISING
EDGE PLAY

9PM \$10

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SUNDAY 4/1 3PM \$7



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4/7 - THE KEGELS (RECORD RELEASE), TRASH MONSTERS, WORTH TAKING, DEAD PANIC
4/12 - MEAT MARKET, TWIN STEPS, BUFFALO TOOTH, RELIGIOUS GIRLS, GIRLS IN SUEDE
4/13 - MALICE COOPER, THE TROUBLE WITH MONKEYS, CHICK JAGGER AND THE STICKY FINGERS
4/14 - MEATHOOK AND THE VITAL ORGANS, GET SHOT!, INFERNO OF JOY, THE CRUNCHIEES
4/19 - THE HEIGHT, RIO RIO, GREAT AMERICAN CITIES
4/20 - GOLDENBOY (ELLIOT SMITH, EELS, THE RENTALS), ADIOS AMIGO

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MUSIC LISTINGS

CONT>>

Patrice Rushen & Friends Yoshi's. 6pm, \$30; 8pm, \$30.
Russell Thompkins Jr. & the New Stylistics Rrazz Room. 7pm, \$45.50-\$47.50.
John Workman, Larry Vuckovich, Jeff Chambers Bliss Bar, 2086 24 St, SF; www.blissbarsf.com. 4:30pm, \$10.

DANCE CLUBS

Batcave Club 93, 93 9th St, SF 10pm, \$5. Death rock, goth, and post-punk with Steeplerot, XChrisT, Necromos and c_death.
Crapwave 4 Knockout. 10pm, free. Dark disco, next wave, and crap funk with DJs Special Lord B and Dr. Linder.
Jack Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.
La Pachanga Blue Macaw, 2565 Mission, SF; www.

thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 2

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Band Workshop Showcase" Rickshaw Stop. 6:30pm, \$12-\$20.
Dominique Leone, Malaikat Dan Singa, William Winant Percussion Group Knockout. 9pm, \$8.
Menzingers, Cheap Girls, Sidekicks Bottom of the Hill. 9pm, \$12.
Protest the Hero, Periphery, Jeff Loomis Band, Safety Fire Slim's. 7:30pm, \$18.
"Todd Clouser - A Love Electric" Elbo Room. 9pm, 8. With Aaron Leese.

JAZZ/NEW MUSIC

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-

6620. 8-11:30pm, free. Live acoustic Bossa Nova.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.
Vibes N' Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop from 1960s-early '90s with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 3

ROCK/BLUES/HIP-HOP

"Benefit concert for Jon Fromer" Rockit Room. 8pm, \$10. With Holly Near, Reed Fromer, Francisco Herrera, Bautista, Little Brown Brother, and more.
"Fake Four Spring Tour 2012" Elbo Room. 9pm, \$5. With DJs Nako, Omar, and Justin.
Jesus and the Rabbits, Brother Armor Boom Boom Room. 8pm, \$5.
Smokin Joe Kubrick & Bnois King Biscuits and Blues. 8 and 10pm, \$20.
Love Songs, People's Temple, Tall Timbers, DJ Agitator Knockout. 9:30pm, \$6.
Megafaun, Field Report Cafe Du Nord. 9pm, \$12.
Polyphonic Spree, New Fumes Great American Music Hall. 8pm, \$20.
Stan Erhart Band Johnny Foley's. 9pm, free.

Grace Woodrooffe, James and Evander Brick and Mortar Music Hall. 9pm, free.

JAZZ/NEW MUSIC

"Showga" Center SF, 548 Fillmore, SF; Facebook: Bay Area Showga. 6:30-8pm. Yoga class and live music by Silian Rail.
"Simply Barbara" Rrazz Room. 8pm, \$45.50-\$47.50. Starring Steven Brinberg.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
KUSF in Exile DJ Carolyn Casanova Lounge, 527 Valencia, SF; www.savekusf.org. 6-9pm.
Post-Dubstep Tuesdays Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Dnae Beats, Epcot, Footwerks spin UK Funky, Bass Music. **SFBG**

Elbo Room

WED 3/28 10PM \$5
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CLUB SHUTTER
WITH DJs
NAKO, OMAR, JUSTIN

THU 3/29 9:30PM \$5
AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJ/HOST:
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FRI 3/30 10PM \$10
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SAT 3/31 10PM \$5 ADV/\$8 DOOR
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SWEATER FUNK
DJs JON, GUILLERMO,
SELECTER DJKIRK,
SABRINA, CHUNG-TECH,
SHRED-ONE, SEAN,
VINYL RICHIE, REN,
PROOF, TWO STEP LOU,
MAMABEAR & FREDDY
SPINNING BOOGIE & MODERN SOUL

SUN 4/1 9PM \$6
DUB MISSION
PRESENTS THE BEST IN DUB, DUBSTEP,
ROOTS & DANCEHALL WITH
DJ SEP, VINNIE ESPARZA
AND GUEST **IRIE DOLE**
(JAH WARRIOR SHELTER HIFI/KPOO)

MON 4/2 9PM \$8
ELBO ROOM PRESENTS
TODD CLOUSER -
A LOVE ELECTRIC,
AARON LEESE

TUE 4/3 9PM \$10
FAKE FOUR SPRING TOUR
SOLE (ANTICON),
CESCHI, BLEUBIRD,
PARANOID CASTLE :
KIRBY DOMINANT &
FACTOR

WED 4/4 9PM \$6
ELBO ROOM PRESENTS
OWL PAWS,
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MATT DORRIEN

UPCOMING
THU 4/5 **AFROLICIOUS: DJ EVO**
FRI 4/6 **120 MINUTES: SHLOMO**
SAT 4/7 **EARLY: LEE MACDOUGALL**
LATE: SAT NITE SOUL PARTY
SUN 4/8 **DUB MISSION: DJ SEP,**
J. BOOGIE, JIMMY LOVE

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Make-Out Room

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• ERIN JUDGE • JOE TOBIN • KASEEM BENTLEY •
BEN KOLINA • TONY SPARKS

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DJ 2SHY-SHY AND DJ MELT W/ U
CLASSIC DISCO, FUNK & SOUL!

THURS 3/29 9:30PM FREE!
WEB OF SOUND!
W/DJ JACKIE SUGARLUMPS
6PM
THE HOUSE OF WINDSOR

FRI 3/30 7:30 \$8
VIRGIL SHAW
PRAIRIE DOG
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SAT 3/31 7:30-9:30 \$8
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SUN 4/1 7:30PM \$8
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ENSEMBLE

SAT 3/31
TMPSHOWS.COM PRESENTS
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ELECTRICITY
ALL STAR ELECTRIC
TRIBUTE TO BOB DYLAN!

SUN 4/01
CHAIN AND
THE GANG
NEONATES,
THE SMELL

TUE 4/03
WOOD SHOPPE -
A NEW, FREE
MONTHLY...
GRACE WOODROOFE
JAMES AND EVANDER,
U.S. ROYALTY, DJ SET BY
POSITIVE DESTRUCTION

THU 4/05
KINKY BUDDHA
BELIZE CORAL REEF BENEFIT
RUBBLEBUCKET
NOAH AND THE MEGAFUNA,
BIG TREE

SAT 4/07
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& THE UPTOWN SOUND
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FRIDAY 30 8:30 DOORS • SOLD OUT • 21+
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OF DRIVE LIKE JEHU & ROCKET FROM THE CRYPT
MRS MAGICIAN
SPIDER FEVER

SATURDAY 31 8:30 DOORS • \$10 • 21+
YOUNG PRISMS
TERRY MALTS
COLD SHOWERS
COOL ANGELS
WEEKEND (DJ)

MONDAY 2 8:30 DOORS • \$12 • AA
THE MENZINGERS
CHEAP GIRLS
THE SIDEKICKS

TUESDAY 3 8:30 DOORS • \$8 • AA
HEAR THE SIRENS
THE BASEMENTS
TURTLE RISING

W 4
Dixon
Empire Slum
One After Another

F 6
DANIEL LANNON'S BIRTHDAY BASH
The Frail
The Young Digerati
8th Grader
The Bruises
Fake Your Own Death
Le Panique

M 9
MONDAY
BARGAIN BASEMENT
TBA
junkdrawer
resident DJ

TH 5
Ancient Mariner
Attik Door
Hell Fire

SA 7
J.K. Sampson
& The Provincial Band
of THE WEAKERTHANS
Shotgun Jimmie
Slow Moving Lions Of
The Vegetable World

TU 10
City Tribe
Ash Reiter
Dirty Boots

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STAGE LISTINGS

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MEGAN BRIGGS AS PAULINKA IN CUSTOM MADE THEATRE'S A BRIGHT ROOM CALLED DAY, NOW PLAYING AT THE GOUGH STREET PLAYHOUSE. | PHOTO BY JAY YAMADA

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

Any Given Day Magic Theatre, Fort Mason Center, Marina at Laguna, SF; www.magictheatre.org. \$20-60. Previews Thurs/29-Sat/31 and April 4-7, 8pm (also April 7, 2:30pm); Sun/1 and April 8, 2:30pm; Tues/3 and April 10, 7pm. Opens April 11, 8pm. Runs Wed-Sat, 8pm (also April 21, 2:30pm); Sun, 2:30pm; Tues, 7pm. Through April 22. Magic Theatre performs Linda McLean's Glasgow-set play about modern, urban life.

Maple and Vine American Conservatory Theater, 415 Geary, SF; (415) 749-2228, www.act-sf.org. \$10-95. Previews Thurs/29-Sat/31 and Tues/3, 8pm (also Sat/31, 2pm). Opens April 4, 8pm. Runs Tues-Sat, 8pm (April 10, show at 7pm); Wed and Sat-Sun, 2pm (no matinees Sun/1 or April 4); April 15, show at 7pm). Through April 22. ACT performs the West Coast premiere of Jordan Harrison's play about a 21st century couple drawn into a community of people who live as if it's the 1950s.

ONGOING

A Bright Room Called Day Gough Street Playhouse, 1620 Gough, SF; www.custommade.org. \$25-32. Thurs-Sat, 8pm; Sun, 7pm. Through April 8. Custom Made Theatre performs Tony Kushner's drama set in Berlin just before the Nazi takeover.

"Celebration of Women's History Month:"

The Right Thing Thick House, 1695 18th St, SF; www.3girlstheatre.org. \$30. Fri/30-Sat/31, 8pm; Sun/1, 4pm. AJ Baker's new drama — the inaugural production of newcomers 3Girls Theatre — takes issues of sexual politics and power in its high-powered setting and cracks them against the everyday familial and social dynamics that are perhaps a casualty of the corporate ethos, but without opening them up to a satisfactory degree. Director Suze M. Allen assembles a generally strong cast, and some scenes smolder with just the right teeth-baring tension, but pacing is inconsistent and the script's own wayward drift distracts from the concentrated treatment the story demands. (Avila)

Fool For Love Boxcar Studios, 125A Hyde, SF; www.boxcartheatre.org. \$25. Showtimes vary. Through April 14. Another installment of Boxcar Theatre's epic Sam Shepard repertory project, *Fool for Love* inaugurates their newest performance space within their Hyde Street Studios location. A depressingly realistic reproduction of a claustrophobic motel room, the tiny jewel-box theatre provides no refuge for the actors, and certainly not for the audience, each trapped beneath the pitiless gaze of the other. And if that too-close-for-comfort intimacy doesn't get to you, the intentionally difficult subject matter — a "typical" Shepardian foray into alcohol-fueled ranting, violence, incest, and casual cruelty

— probably will. In addition to the reliably strong performances from each of the actors, *Fool* features some notably clever staging. (Gluckstern)

Hot Greeks Hypnodrome Theatre, 575 10th St, SF; www.brownpapertickets.com. \$30-69. Opens Thurs/29, 8pm. Runs Thurs-Sat, 8pm. Through May 5. Thrillpeddlers launch a new version (new cast, songs, costumes, etc.) of the Cockettes classic by Scrumby Koldewyn and Martin Worman.

It's All the Rage Studio Theater, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Thurs, 8pm; Sat, 8:30pm, Sun, 7pm. Through April 15. Longtime comedian and radio host Marilyn Pittman's solo play wrestles with the legacy of her parents' violent deaths in a 1997 murder-suicide initiated by her father. It's disturbing material that Pittman, a stout middle-aged woman with a gregarious and bounding personality, approaches indirectly via a good deal of humor. *Note: review from the show's 2009 run at the Marsh.* (Avila)

Julius Caesar Buriel Clay Theater, African American Art and Culture Complex, 762 Fulton, SF; 1-800-838-3006, www.african-americanshakes.org. \$10-30. Sat/31, 8pm; Sun/1, 4pm. Ever since there have been politicians there have been political intrigues, making it completely possible to take a play written around 1599 about Roman politicians in 44 BC, and present it as a thoroughly modern coup d'état with very little alteration. In the African-American Shakespeare Company's compact adaptation of *Julius Caesar*, ancient Rome becomes a modern African nation, evoked sparingly by crumbling cement, untamed foliage, camouflage uniforms, and crudely menacing machetes. The overblown syntax of Shakespearean English lends itself particularly well to the heavy West African accents utilized by the actors. (Gluckstern)

A Lie of the Mind Boxcar Playhouse, 505 Natoma, SF; www.boxcartheatre.org. \$25. Showtimes vary. Through April 14. Boxcar's Sam Shepard series continues with this drama about two families dealing with the aftermath of spousal abuse.

The Real Americans Marsh Studio Theater, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$25-50. Fri, 8pm; Sat, 5pm. Extended through April 14. Dan Hoyle revives his hit solo show about small-town America.

The Rita Hayworth of this Generation Shotwell Studios, 3252-A 19th St, SF; www.brownpapertickets.com. \$10-15. Fri-Sat, 8pm. Through April 7. Writer and performer Tina D'Elia performs her solo, multi-character play about a queer Latina performer inspired by the legendary Hollywood goddess.

Sam Marlowe and the Mean Streets of San Francisco Stage Werx, 446 Valencia, SF; (415) 412-3989, www.catchynametheatre.org. \$20. Thurs-Sat, 8pm. Through April 7. Catchy Name Theatre presents a world premiere noir play by Jim Stroepe.

True West Boxcar Studios, 125A Hyde, SF; (415) 967-2227, www.boxcartheatre.org. \$25. Thurs-Sat, 8pm. Through April 7. The first installment of Boxcar Theatre's four-play Sam Shepard repertory project, *True West* ushers in the ambitious run with a bang. This tale of two brothers who gradually assume the role of the other is one of Shepard's most enduring plays, rich with humorous interludes, veering sharply into dangerous terrain at the drop of a toaster. (Gluckstern)

Waiting for Godot New venue: SF Playhouse Stage Two, 533 Sutter, SF; (415) 336-3522, www.tides-theatre.org. \$20-32. Thurs, 7pm; Fri-Sat, 8pm. Extended through April 14. The fuchsia papier-mâché tree and swirling grey-on-white floor pattern (courtesy of scenic designer Richard Colman) lend a psychedelic accent to the famously barren landscape inhabited by Vladimir (Keith Burkland) and Estragon (Jack Halton) in this production of the Samuel Beckett play by newcomers Tides Theatre. The best moments here broadcast the brooding beauty of the avant-garde classic, with its purposely vague but readily familiar world of viciousness, servility, trauma, want, fear, grudging compassion, and the daring, fragile humor that can look it all squarely in the eye. (Avila)

The Waiting Period MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm. Extended through April 27. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. The play concerns an episode of severe depression in which he considered suicide, going so far as to purchase a handgun — the title coming from the legally mandatory 10-day period between purchasing and picking up the weapon, which leaves time for reflections and circumstances that ultimately prevent Copeland from pulling the trigger. A grim subject, but Copeland (with co-developer and director David Ford) ensures there's plenty of humor as well as frank sentiment along the way. (Avila) **SFBG**

HEMLOCK

1131 Polk St
btwn Post & Sutter
415.923.0923

WED Mar 28 9pm \$7	DIRTY GHOSTS Chapter 24 (UK), Slam Hound
THU Mar 29 9pm, \$7	BROKEN CITIES Groundskeeper, Pony Fight
FRI Mar 30 9:30pm, \$7	PINS OF LIGHT (album release) Kowloon Wallied City Elephant Rifle, Chris Thayer
SAT Mar 31 9:30pm, \$7	GLITTER WIZARD Creepers, Havarti
SUN Apr 1 8pm, \$7	CLUB CHUCKLES' April Fool's Day Near-Riot of Laffs with THE EXOTIC MAGIC OF STALLION!, Alex Koll, Derek Sheen, Travis Vagt, Mike Drucker
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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Lynn Rapoport, and Matt Sussman. For rep house showtimes, see Rep Clock.

OPENING

▣ The Deep Blue Sea Caught between the devil and the deep blue sea, filmmaker Terence Davies, much like his heroine, chooses a mutable, fluid sensuality, turning his source material, Terence Rattigan's acclaimed mid-century play, into a melodrama that catches you in its tide and refuses to let go. At the opening of this sumptuous portrait of a privileged English woman who gives up everything for love, Hester (Rachel Weisz) goes through the methodical motions of ending it all: she writes a suicide note, carefully stuffs towels beneath the door, takes a dozen pills, turns on the gas, and lies down to wait for death to overtake her. Via memories drifting through her fading consciousness, Davies lets us in on scattered, salient details in her back story: her severely damped-down, staid marriage to a high court judge, Sir William (Simon Russell Beale), her attraction and erotic awakening in the hands of charming former RF pilot Freddie Page (Tom Hiddleston), her separation, and her ultimate discovery that her love can never be matched, as she hazards class inequities and ironclad gender roles. "This is a tragedy," Sir William says, at one point. But, as Hester, a model of integrity, corrects him, "Tragedy is too big a word. Sad, perhaps." Similarly, *Sea* is a beautiful downer, but Davies never loses

sight of a larger post-war picture, even while he pauses for his archetypal interludes of song, near-still images, and luxuriously slow tracking shots. With cinematographer Florian Hoffmeister, he does a remarkable job of washing post-war London with spots of golden light and creating claustrophobic interiors — creating an emotionally resonant space reminiscent of the work of Wong Kar-wai and Christopher Doyle. At the center, providing the necessary gravitas (much like Julianne Moore in 2002's *Far From Heaven*), is Weisz, giving the viewer a reason to believe in this small but reverberant story, and offering yet another reason for attention during the next awards season. (1:38) *Embarcadero, Piedmont, Shattuck, Smith Rafael.* (Chun)

▣ House of Pleasures Set in a *fin de siècle* French brothel, Bertrand Bonello's lushly rendered drama is challenging and frequently unpleasant. Bonello sees the beauty and allure of his subjects, the many miserable women of this *maison close*, but rarely sinks to sympathy for their selfish and sometimes sadistic clients. Bound as they are by their debts to their Madame, the prostitutes are essentially slaves, held to strict and humiliating standards. All they have is each other, and the movie's few emotional bright spots come from this connection. The filmmaking is witty and nouvelle vague-ish, featuring anachronistic music and inventive split-screen sequences. Additionally, there is a spidery complexity to the film's chronology, wherein certain scenes repeat to reveal new contexts. This unstuck sense of newness is perhaps didactic — this

could and does happen now as well as then — but it also serves to make an already compelling ensemble piece even richer and more engaging. (2:02) *SF Film Society Cinema.* (Sam Stander)

▣ The Hunter See "Mister Vengeance." (1:32) *Roxie.*

▣ Intruders Despite his aptitude for filling a tux nicely with a loaded, Don Draper-esque suaveness, Clive Owen has a way of dominating the screen with his rage — a mad man more likely to brawl than deliver biting ad lines — so it's hard for *Intruders* to escape the specter of his role in 2010's *Trust*, as a dad futilely attempting to protect his daughter from an online predator. Consider *Intruders* the dark-fantasy offspring of that film and 2006's *Pan's Labyrinth*. A nightmare appears to be materializing for two children in Spain and England: Juan (Izan Corchero) is being tormented by a shadowy figure who creeps into his room at night, and his mother (Pilar López de Ayala) and priest (Daniel Brühl) seem unable to stop the visitations or exorcise the demon that resembles a grand inquisitor in a hoodie. Meanwhile, Mia (Ella Purnell) discovers that the terrifying faceless figure she's been writing about for her school fiction class is becoming a reality for both her and her protective papa (Owen). Is it a figment of her imagination — a case of folie à deux (and along with *Apart*, the second hitting the theaters in the last month) — or something potentially more terrifying, like the imaginative power of a child's mind? *28 Weeks Later* (2007) director Juan Carlos Fresnadillo attempts to sustain the mystery throughout, but that calculated juggling act only succeeds in making the final "gotcha" ending — involving, yes, wronged angry dad Owen — seem like a bit of a cheat. (1:40) (Chun)

▣ The Island President The titular figure is Mohamed Nasheed, recently ousted (by allies of the decades long dictator he'd replaced) chief executive of the Republic of Maldives — a nation of 26 small islands in the Indian Ocean. Jon Shenk's engaging documentary chronicles his efforts up to and through the 2009 Copenhagen Climate Summit to gather greater international commitment to curbing greenhouse gas emissions. This is hardly do-gooderism, a bid for eco-tourism, or politics as usual: scarcely above sea level, with nary a hill, the Maldives will simply cease to exist soon if waters continue to rise at global warming's current pace. ("It won't be any good to have a democracy if we don't have a country," he half-jokes at one point.) Nasheed is tireless, unjaded, delightful, and willing to do anything, at one point hosting "the world's first underwater cabinet meeting" (with oxygen tanks, natch) as a publicity stunt. A cash-strapped nation despite its surfeit of wealthy vacationers, it's spending money that could go to education and health services on the pathetic stalling device of sandwalls instead. But do bigger powers — notably China, India and the U.S. — care enough about this bit-part player on the world stage to change their energy-use and economic habits accordingly? (A hint: If you've been mulling a Maldivian holiday, take it now.) Somewhat incongruous, but an additional sales point nonetheless: practically all the film's incidental music consists of pre-existing tracks by Radiohead. (1:51) *Embarcadero.* (Harvey)

▣ Mirror Mirror First up in 2012's Battle of the Snow White movies: the comedic one, with Julia Roberts as the evil queen. (1:46) *Presidio, Sundance Kabuki.*

▣ The Salt of Life See "Solo Mio." (1:30) *Bridge, Shattuck, Smith Rafael.*

▣ Wrath of the Titans Heavily CG'd gods and half-gods return to answer all the questions left unanswered by 2010's *Clash of the Titans*. (1:39)

ONGOING

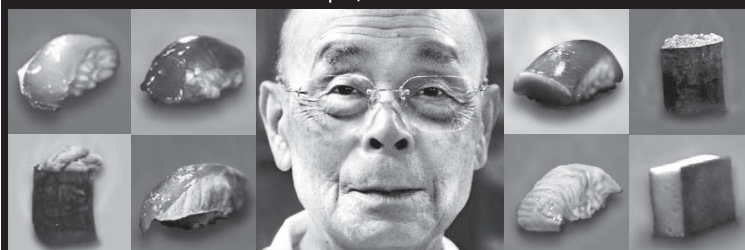
▣ Boy Apparent in his 2007 film *Eagle vs. Shark* and his brief turns writing and directing *The Flight of the Conchords*, filmmaker Taika Waititi seems to embody a uniquely Polynesian sensibility, positioned at a crossroads that's informed by his Te-Whanau-a-Apanui heritage and his background in the Raukokore area of New Zealand, as well as an affection of global pop culture and a kind of keeping-it-real, keeping-it-local, down-home indie sensibility. All of which has fed into *Boy*, which became the highest-grossing New Zealand film of all time when it was released in its homeland in 2010. Its popularity is completely understandable. From the lush green inlands and stunning beaches of Waihou Bay to its intimate, gritty and humorous sketch of its natives, this affectionate, big-hearted bildungsroman is a lot like its 11-year-old eponymous hero — eminently lovable and completely one of a kind. Despite the tragedies and confines of his small-town rural life, Boy has a handle on his world: it's 1984, and his pals spend their time hanging out at the snack shop and harvesting weed for one deadbeat biker parent. Boy's brother Rocky (Te Aho Aho Eketone-Whitu)

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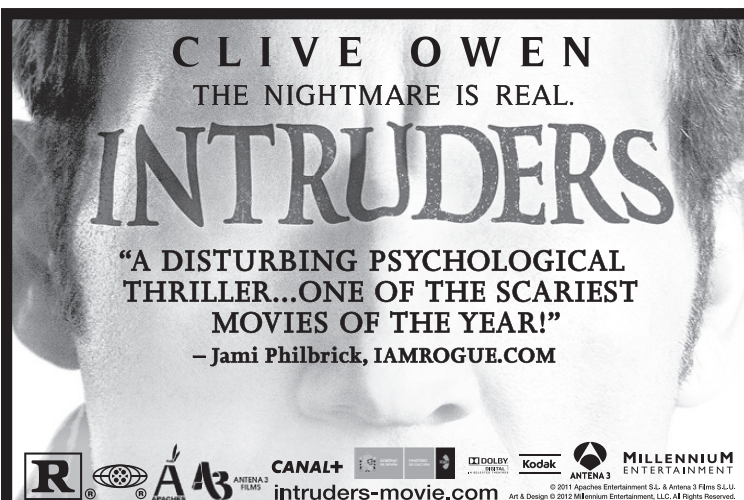
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believes he has superpowers and is scarred by the fact that his birth was responsible for their mother's death, and Michael Jackson has just been crowned the king of pop. Then, while his grandma's away, Boy's own deadbeat dad, Alamein (Waititi) appears on the scene, turning an extended family of small children on its head — and inspiring many a *Thriller* dance-slash-dream sequence. Waititi finds his way inside Boy's head with Crayola-colorful animated children's drawings, flashbacks, and the kind of dreamy fluidity that comes so naturally during long, hot Polynesian days, all while wonderfully depicting a world that far too few people have glimpsed on screen. (1:30) *Opera Plaza, Smith Rafael*. (Chun) **The Hunger Games** Katniss Everdeen (Jennifer Lawrence) is a teenager living in a totalitarian state whose 12 impoverished districts, as retribution for an earlier uprising, must pay tribute to the so-called Capitol every year, sacrificing one boy and one girl each to the Hunger Games. A battle royal set in a perilous arena and broadcast live to the Capitol as gripping diversion and to the districts as sadistic propaganda, the Hunger Games are, depending on your viewpoint, a "pageant of honor, courage, and sacrifice" or a brutal, pointless bloodbath involving children as young as 12. When her little sister's name comes up in the annual lottery, Katniss volunteers to take her place and is joined by a boy named Peeta Mellark (Josh Hutcherson), with whom she shares an old, unspoken bond. Tasked with translating to the screen the first installment of Suzanne Collins's rabidly admired trilogy, writer-director Gary Ross (2003's *Seabiscuit*, 1998's *Pleasantville*) telescopes the book's drawn-out, dread-filled tale into a manageable two-plus-hour entertainment, making great (and horrifying) use of the original work's action, but losing a good deal of the narrative detail and emotional force. Elizabeth Banks is comic and unrecognizable as Effie Trinket, the two tributes' chaperone; Lenny Kravitz gives a blank, flattened reading as their stylist, Cinna; and Donald Sutherland is sufficiently creepy and bloodless as the country's leader, President Snow. More exceptionally cast are Woody Harrelson as Katniss and Peeta's surly, alcoholic mentor, Haymitch Abernathy, and Stanley Tucci as games emcee Caesar Flickerman, flashing a bank of gleaming teeth at each contestant as he probes their dire circumstances with the oily superficiality of a talk show host. (2:22) *Marina, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki*. (Rapoport)

» **The Kid with a Bike** Slippery as an eel, Cyril (Thomas Doret) is the bane of authorities as he tries to run away at any opportunity from school and a youth home — being convinced that the whole adult world is conspiring to keep his father away from him. During one such chase he literally runs into hair-salon proprietor Samantha (Cécile De France), who proves willing to host him on weekends away from his public facility, and is a patient, steadying influence despite his still somewhat exasperating behavior. It's she who orchestrates a meeting with his dad (Jérémié Renier, who played the child in the Dardennes' 1996 breakthrough *La Promesse*), so Cyril can confront the hard fact that his pa not only can't take care of him, he doesn't much want to. Still looking for some kind of older male approval, Cyril falls too easily under the sway of Wes (Egon Di Mateo), a teenage thug whom everyone in Samantha's neighborhood knows is bad news. This latest neorealist-style drama from Belgium's Dardenne Brothers treads on very familiar ground for them, both in themes and terse execution. It's well-acted, potent stuff, if less resonant in sum impact than their best work. (1:27) *Embarcadero, Shattuck*. (Harvey)

» **The Raid: Redemption** As rip-roaring as they come, Indonesian import *The Raid: Redemption* (from, oddly, a Welsh writer-director, Gareth Huw Evans) arrives to reassure genre fans that action films are still being made without CG-embellished stunts, choppy editing, and gratuitous 3D. Fists, feet, and gnarly weapons do the heavy lifting in this otherwise simple tale of a taciturn special-forces cop (Iko Uwais) who's part of a raid on a run-down, high-rise apartment building where all the tenants are crooks and the landlord is a penthouse-dwelling crime boss (Ray Sahetapy). Naturally, things go awry almost immediately, and floor-to-floor brawls (choreographed by Uwais and co-star Yayan Ruhian, whose character is aptly named "Mad Dog") comprise nearly the entirety of the film; of particular interest is *The Raid's* focus on pencak silat, an indigenous Indonesian fighting style — though there are also plenty of thrilling gun battles, machete-thwackings, and other dangerous delights. Even better: *Redemption* is the first in a planned trilogy of films starring Uwais' badass (yet morally rock-solid) character. Bring it! (1:40) *California, Metreon, Sundance Kabuki*. (Eddy) **SFBG**

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CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-10.25. **Boy** (Waititi, 2010), call

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DELANCEY STREET THEATER 600 Embarcadero, SF; www.eventbrite.com. \$20. **Miss Representation** (Siebel Newsom, 2011), Sat, 7. With a panel discussion on "The State of the Woman."

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PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Special Event: Kevin Brownlow: book signing and reception, Fri, 5:30; "Abel Gance's *Napoleon*: A Restoration Project Spanning a Lifetime," illustrated lecture, Fri, 7. "Howard Hawks: The Measure of Man:" **I Was a Male War Bride** (1949), Sat, 6:30; **Monkey Business** (1952), Sat, 8:35; **The Thing From Another World** (Nyby, 1951), Tues, 7.

PARAMOUNT 2025 Broadway, Oakl; www.silent-film.org. \$40-120. **Napoleon** (Gance, 1927), with

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ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. "You Can't Do That On Screen Anymore: Two Days With Frank Zappa:" **From Straight to Bizarre: Zappa, Beefheart, and LA's Lunatic Fringe** (2012), Wed, 7. **The Hunter** (Pitts, 2010), March 30-April 5, call for times. "San Francisco Film Society Education Presents: Bay Area Experimental Cinema (1960-1970)," Mon, 7. This event, \$20.

SF FILM SOCIETY CINEMA 1746 Post, SF. \$10-11. **The Sound of Noise** (Simonsson and Nilsson, 2010), Wed-Thurs, 3, 5, 7, 9. **House of Pleasures** (Bonello, 2011), March 30-April 5, 2, 4:30, 7, 9:30 (Tues/3, shows at 2 and 4:30 only).

UNIVERSITY OF SAN FRANCISCO Presentation Theatre, 2350 Turk, SF; www.usfca.edu. Free. "Human Rights Film Festival," 13 films addressing human rights abuses, Thurs-Sat.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Human Rights Watch Film Festival:" **Pink Ribbons, Inc.** (Pool, 2011), Thurs, 7 and 9. "Great Directors Speak:" "Sodankylä Forever"; •**The Century of the Cinema** and **Yearning for the First Cinema Experience** (Von Bagh, 2011), dialogues from the Midnight Sun Film Festival, Sun, 2. **SFBG**

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LEGAL NOTICES

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The registrant listed below have abandoned the use of the fictitious business name **Muang**

Yhai Thai Cuisine 385 Taylor Street, San Francisco, CA 94102. The fictitious business name was filed in the County of San Francisco under File# 0321538-00 on: 7/27/2009. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Kotchakorn Tresuwan 535 Geary Street #502 San Francisco, CA 94102. This business was conducted by an Individual. Signed Treesuwan Kotchakorn. Dated: February 28, 2012 by Mariedyne L. Argente, Deputy County Clerk, **#113542 March 7, 14, 21 and 28, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341288-00 The following person is doing business as **BMD Materials Inc.** 1644 Sanchez Street Apt B, San Francisco, CA 94131. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date February 14, 2012. Signed by Brandon Mac Domhnail. This statement was filed by Alex Liang, Deputy County Clerk on February 14, 2012. **L#113555, March 28, April 11 and 18, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-032166-00 The following person is doing business as **Wak Shack Salon** 782 Haight Street, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 19, 2012. Signed by Filomena Bettencourt . This statement was filed by Mariedyne L. Argente, Deputy County Clerk on March 21, 2012. **L#113557, March 28, April 11 and 18, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-032167-00 The following person is doing business as **JL Imaginatio** 1858 40th Avenue, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Julio Lu-jan. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on March 21, 2012. **L#113556, March 28, April 11 and 18, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-032171-00 The following person is doing business as **Osha Express** 1 Market Street Suite 21B, San Francisco, CA 94105. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date March 21, 2012. Signed by Lalita Souksamlane, President. This statement was filed by Alex Liang, Deputy County Clerk on March 21, 2012. **L#113558, March 28, April 11 and 18, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0340869-00 The following person is doing business as **Dust to Dust** 1501 Cortland Ave. San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NA. Signed by Kristin Grant. This statement was filed by Alex Liang, Deputy County Clerk on January 27, 2012. **L#113541, March 7, 14, 21 and 28, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341541-00 The following person is doing business as **San Francisco Hi – Lo Club** 1423 Polk Street San Francisco, CA 94109. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date NA. Signed by Just Mulford, Member. This statement was filed by Elsa Campos, Deputy County Clerk on February 24, 2012. **L#113543, March 7, 14, 21 and 28, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341641-00 The following person is doing business as **Red Wrench Plumbing, Inc.** 624 Precita Ave. San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date February 7, 2012. Signed by Sean C. McGrillen, President. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on February 28, 2012. **L#113540, March 7, 14, 21 and 28, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341717-00 The following person is doing business as **Sera Mac** 550 Spruce Street San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 1, 2012. Signed by Sarah McNamara. This statement was filed by Maribel Jaldon, Deputy County Clerk on March 1, 2012. **L#113544, March 7, 14, 21 and 28, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341820-00 The following person is doing business as **Grace In Motion Physical Therapy** 1494 44th Avenue San Francisco, CA 94122-2929. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 6, 2012. Signed by Meenakshi Prabhakar. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on March 5, 2012. **L#113546, March 14, 21, 28 and April 4, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341875-00 The following person is doing business as **Tantrum** 858 Cole Street San Francisco, CA 94117. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date March 8, 2012. Signed by Michael Ghadieh. This statement was filed by Maribel Jaldon, Deputy County Clerk on March 8, 2012. **L#113545, March 14, 21, 28 and April 4, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341903-00 The following person is doing business as **Rocketship** 1770 Post Street #220 San Francisco, CA 94115. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Mark S. Shannon, CEO. This statement was filed by Jennifer Wong, Deputy County Clerk on March 09, 2012. **L#113549, March 21, 28, April 4 and 11, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341931-00 The following person is doing business as **Cityscape Entertainment** 660 4th Street Suite #804 San Francisco, CA 94107. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Ian Elliot Gressett, Manager Member. This statement was filed by Magdalena Zevallos, Deputy County Clerk on March 09, 2012. **L#113550, March 21, 28, April 4 and 11, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0341944-00 The following person is doing business as **HayaHon** 4167 17th Street San Francisco, CA 94114. This business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Charles Hayashida. This statement was filed by Magdalena Zevallos Deputy County Clerk on March 12, 2012. **L#113548, March 14, 21, 28 and April 4, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342036-00 The following person is doing business as **Park Chow** 1240 9th Avenue, San Francisco, CA 94122. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 17, 1998. Signed by Chalen Mitchell, Manager Member. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on March 15, 2012. **L#113551, March 21, 28, April 4 and 11, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342037-00 The following person is doing business as **Chow** 215 Church Street, San Francisco, CA 94114. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date May 13, 1997. Signed by Chalen Mitchell, Manager Member. This statement was filed by Mariedyne L. Argente, Deputy County Clerk on March 15, 2012. **L#113551, March 21, 28, April 4 and 11, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342066-00 The following person is doing business as **Class One Analytics** 1720 Market Street, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 1, 2012. Signed by Ari Bronstein. This statement was filed by Maribel Jaldon, Deputy County Clerk on March 15, 2012. **L#113553, March 21, 28, April 4 and 11, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0342082-00 The following person is doing business as **All Rooter & Plumbing Service Inc.** 238 Ocean Ave., San Francisco, CA 94112. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date March 15, 2012. Signed by Mihn G. Luc, President. This statement was filed by Jennifer Wong, Deputy County Clerk on March 16, 2012. **L#113554, March 21, 28, April 4 and 11, 2012**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **March 15, 2012**. To Whom It May Concern: The name of the applicant is: **KOR HOTELS LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1106 MARKET STREET, SAN FRANCISCO, CA 94102-3804. Type of License Applied for: **41 – ON-SALE BEER AND WINE – EATING PLACE** . Publication dates: March 28, 2012. L#113559

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548456. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Harlan Tuinman Wood for change of name. TO ALL INTERESTED PERSONS: Petitioner **Harlan Tuinman Wood!** filed a petition with this court for a decree changing names as follows: Present Name Harlan Tuinman Wood. Proposed Name: **Harlan Knight Wood** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 1, 2012. Time: 9:00 AM room – 514. Signed by Donald Sullivan, Presiding Judge on February 23, 2012. Endorsed Filed San Francisco County Superior Court on February 23 by The Deputy Clerk. **Publication dates March 14, 21, 28 and April 4, 2012. L#113547**

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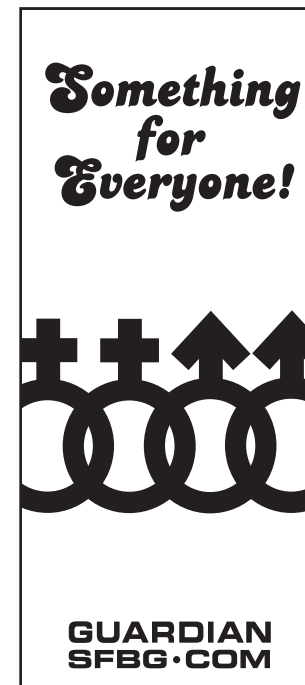


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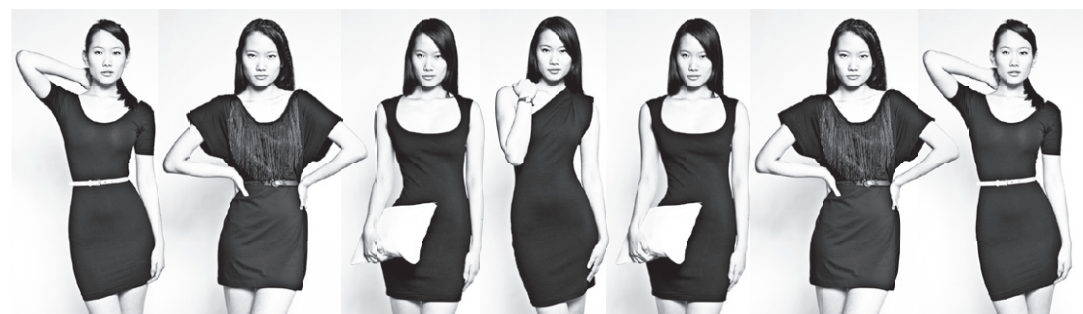
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